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ABSTRACT

This curriculum guide on clothing and textiles was developed for use in consumer and homemaking education in Texas. Introductory materials provide information on contents and use of the guide, program planning, curriculum planning, and teaching handicapped and disadvantaged students. The guide is divided into five parts, containing materials for seventh and eighth grade homemaking, Homemaking I, Homemaking II, Homemaking III, and a semester course. Within each part are sections based on a competency (knowledge, skills, affective behavior, and/or judgment needed by homemakers) and corresponding sub-competencies (measurable behaviors expected to result from the completion of the learning and evaluation experiences). Concepts related to the competencies are outlined in the left columns; learning and evaluation experiences to develop the competencies are listed in the right column. Materials for the semester course include pretests; pretest answer keys; performance evaluation, rating, and product scales; and both core concepts and personal focus options. Appendixes include transparency masters keyed to learning and evaluation experiences and a reference list of books and sources suitable for a reference library. (YLB)

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CLOTHING AND TEXTILES GUIDE

Clothing and Textiles is one of seven subject area guides developed for use in consumer and homemaking education in Texas. Additional guides are available in the areas of Child Development; Consumer Education; Food and Nutrition; Family Living and Parenthood; Home Management; and Housing, Home Furnishings, and Equipment.

Contents of the Guide

Each subject area guide is correlated closely with the *Conceptual Framework and Basic Competencies for Consumer and Home Economics in Texas.* Content for each subject area is based on the competencies needed by homemakers. Sub-competencies are identified for each competency. Content is developed through learning and evaluation experiences.

Each guide has colored dividers to indicate 7th and 8th Grade Homemaking, Homemaking I, II, III, and a Semester Course as follows:

7th and 8th Grade Homemaking – yellow
Homemaking I – orange
Homemaking II – green
Homemaking III – pink
Semester Course – blue
Transparencies and References – tan

Competencies and corresponding *sub-competencies* are listed at the beginning of each section. Competencies include the knowledge, skills, affective behavior and/or judgment needed by homemakers. Sub-competencies are the measurable behaviors expected to result from the completion of the learning and evaluation experiences. *Concepts* related to the competencies are outlined in the left columns. *Learning and evaluation experiences* to develop the competencies are listed in the right columns. Appendices include *transparency masters* keyed to learning and evaluation experiences and a *reference list* of books and sources of teaching aids which will assist the teacher in developing a reference library.

How to Use the Guide

The subject area guides are designed to aid the teacher in identifying the concerns of seventh to twelfth grade students and the concepts appropriate for each grade level. The guides are not designed for use as a specific curriculum in any particular community or situation. Teachers will need to use their own judgment, initiative, imagination, and creativity in working cooperatively with students, parents, the school, and the community to develop an effective consumer and homemaking education program. The subject area guides are intended to guide, not dictate, the content of consumer and homemaking education courses.

Teachers should not expect to use all the suggested experiences in one class. Teachers may adapt, supplement, and expand the suggestions in view of the specific needs, interests, abilities, backgrounds, and levels of maturity of students. The variety of experiences included should enable teachers to select and use those teaching-learning experiences that will help their students reach the objectives the teacher feels are important. Many experiences can easily be adapted for use in FHA/HERO, home or extended experiences, or adult education.

Schools which do not offer all of the sequence courses outlined in this guide should consider combining content of different levels to meet local needs. Teachers and advisory council members should review the suggested course content for each sequence level and the competency needs of students enrolling in the courses offered. Competencies to be developed in each course should be selected by students' needs and backgrounds. This may involve including basic concepts covered in 7th and 8th Grade Homemaking in Homemaking I, or adding more advanced concepts from Homemaking III to Homemaking II. The subject area guide should be a valuable aid in local program planning and curriculum planning whatever the situation may be.

Program Planning

Effective program planning for consumer and homemaking education in the local community involves: (1) understanding the community, (2) understanding human growth and development, and (3) planning cooperatively.

Understanding the Community. Planning and carrying out an effective consumer and homemaking education program requires that the teacher understand the community in which students and their families live. A study of social, economic, and cultural conditions in the community will contribute to this understanding. Such a study involves determining the representative types of home and family backgrounds; and appraising community attitudes, prejudices, values, industries, practices, resources, influences, and power structures. Because patterns of home and community life largely determine the needs and interests of individuals, knowledge of the community can focus on the problems of everyday life for the student, and can serve as a basis for curriculum planning.

Understanding Human Growth and Development. The development of the individual from birth throughout life is characterized by the accomplishment of certain tasks at each stage of development. Understanding these tasks and the characteristics related to them is an important part of program planning in consumer and homemaking education. Knowledge of developmental tasks has several implications for the teacher. The tasks indicate types of problems for which students must seek solutions. The teacher must realize that individuals of the same chronological age are not necessarily in the same stage of development. Because tasks arise at or about a given time in the student's life, however, the teacher should be able to anticipate the teachable moment and to provide learning experiences which will meet the needs, interests, and abilities of students.

Cooperative Planning. Planning the consumer and homemaking education program cooperatively with students, parents, teachers, administrators, and others in the community has been shown to result in more effective learning and a better curriculum than would be possible in a program designed by the teacher alone. Students, parents, and community members may be involved through questionnaires, planning groups, and advisory councils. Professionally trained persons, including the school principal, other homemaking teachers, teachers in other subject areas, guidance personnel, and local and area supervisors also provide essential contributions. When preliminary plans have been developed, the teacher will want to discuss program planning with students to provide greater insight into their needs and interests.

Curriculum Planning

Curriculum planning is facilitated by identifying expectations for the students in the form of competencies and sub-competencies. What should the student know and be able to do at the completion of study? Concepts to be studied can be identified once the competencies and sub-competencies are known. The student then gains knowledge through the completion of appropriate learning and evaluation experiences. The competencies, sub-competencies, and concepts included in this book are only a guide. A careful evaluation of your particular teaching situation and student needs will be the first step in good curriculum planning.

Learning experiences in consumer and homemaking education may be provided through the classroom, home, community, and Future Homemakers of America/Home Economics Related Occupations (FHA/HERO). Students' interests are more easily sustained if a variety of experiences are provided for learning by seeing, hearing, feeling, and doing. The learning experiences suggested in this guide provide a variety of choices related to the concepts. They are designed to help students achieve the terminal performance objectives and the competencies identified. The teacher can select learning and evaluation experiences from those suggestions, or develop alternatives. The creative instructor will select, adapt, or add experiences to enable students to achieve the competencies.

Evaluation determines the extent to which students have reached the objectives and achieved the competencies designated for each course. Such evaluation is a complex task. Effective evaluation is a continuous process which involves determining behavioral objectives, collecting evidence of behavioral changes, interpreting the evidence collected, and using the evidence to improve the curriculum. The innovative teacher will rely upon a variety of methods in all domains of learning for student assessment.

Methods of evaluation include paper-and-pencil tests, oral tests, performance tests, check sheets and inventories, score cards, rating scales, behavior records, and observations.

A variety of teaching aids are needed for effective teaching. Such aids include transparency masters, audiovisuals, bulletin boards, games, resource kits, etc. The more approaches a teacher uses, the greater the chances all types of students will learn successfully.

Suggested Reading

Ahmann, J. Stanley, and Glock, Marrin D. *Evaluating Pupil Growth.* 5th ed. Boston: Allyn and Bacon, Inc., 1975.

Chamberlain, Valerie M., and Kelly, Joan. *Creative Home Economics Instruction.* New York: Webster Division, McGraw-Hill Book Company, [illegible].

Cross, Aleene. *Home Economics Evaluation.* Columbus, Ohio: Charles G. Merrill Publishing Company, 1973.

Cross, Aleene A., ed. *Vocational Instruction.* Arlington, Virginia: The American Vocational Association, Inc., 1979.

Finch, Curtis R., and Crunkilton, John R. *Curriculum Development in Vocational and Technical Education: Planning, Content, and Implementation.* Boston: Allyn and Bacon, Inc., 1979.

TEACHING HANDICAPPED AND DISADVANTAGED STUDENTS

During the 1970's a dramatic civil rights movement for the handicapped and disadvantaged developed. In 1976, the Vocational Education Amendments placed greater emphasis than ever before on ensuring the right of persons with special needs to a free and equal education. The amendments require that a portion of the basic state grant funds be used for the handicapped and disadvantaged. These set-asides are intended to provide the additional educational services which handicapped and disadvantaged students may require. These students are often referred to as "learners with special needs."

The phrase "learners with special needs" is used to describe students with different, unique, exceptional, or highly individualized wants or demands that must be satisfied for them to succeed. The phrase points out the necessity for finding a personal solution to each student's learning problems. Any student who has not been making normal progress and who appears to be heading for failure in school may be identified as a learner with special needs. Thus, special needs is an umbrella term used to describe all handicapped and disadvantaged students.

Specific legislation providing for their educational rights includes Section 504 of the Rehabilitation Act of 1973, signed in 1976, which established a mandate to end discrimination of the handicapped and to get them in the *mainstream* of American life. In the same year, Congress passed the Education of Handicapped Children Act. Together, these set forth a comprehensive scheme of federal civil rights legislation for handicapped persons.

The provisions of this legislation make it mandatory that vocational education provide a free and appropriate education to handicapped students in the "least restrictive environment." This term is interpreted in regulations stating that "each agency shall insure. . .to the maximun extent appropriate, that handicapped children. . .are educated with children who are not handicapped." Further, handicapped students are to be ensured an equal opportunity to participate in and benefit from programs and activities receiving federal assistance. In sum, the civil rights legislation affords handicapped students the same right to vocational education as nonhandicapped students.

Mainstreaming is a term which refers to the enrollment of identified special needs students in regular classes. Mainstreamed students are placed in the regular classroom with the provision of special education support services. The term is used to describe the process of equipping handicapped students for entry into the "mainstream" of society, as mandated in Public Law 94-142. The term also applies to the placement of disadvantaged students in regular classes.

Who Are the Handicapped?

A national profile by handicapping condition of students in vocational education mirrors the profile of handicapped students in special education. According to the Vocational Education Civil Rights Survey, slightly more than 36 percent of the handicapped persons enrolled in vocational education are mentally retarded, and 37 percent have a specific learning disability. The remaining 27 percent are identified by one of nine other handicapping condition. Of these, seven percent are seriously emotionally disturbed, two percent are orthopedically impaired, three percent are visually handicapped, and four percent are deaf or hard of hearing. Of the remaining group, ten percent is listed as "other health impaired," and five percent are multi-handicapped. (See Table 1.)

TABLE 1

HANDICAPPED POPULATION SERVED IN VOCATIONAL EDUCATION AND SPECIAL EDUCATION, BY HANDICAP[1]

	Percent of Handicapped Population Served in Special Education[2]	Percent of Handicapped Population Served in Vocational Education[3]
Mentally Retarded	21.8	36.5
Hard of Hearing	1.0	2.6
Deaf	1.0	0.9
Speech Impaired	29.4	2.7
Visually Handicapped	0.8	2.5
Emotionally Disturbed	8.2	7.3
Orthopedically Impaired	1.6	2.4
Learning Disabled	31.7	36.8
Deaf-Blind	0.0	0.2
Multi-Handicapped	1.5	4.6
Other Health Impaired	2.6	9.9

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[1] Charlotte A. Conaway. "Vocational Education Serves the Handicapped" *VocEd,* (April 1981), p.3.

[2] National Summary "State Agency Reports of Handicapped Children Receiving Special Education and Related Services," 1979-1980.

[3] Based on data from Vocational Education Civil Rights Survey-1980, Comprehensive High Schools and Area Vocational Centers (preliminary unedited survey data).

Mentally Retarded Students

Mentally retarded students function below average in the areas of intellectual, physical, and emotional development. Mentally retarded persons are capable of learning homemaking skills. However, as homemakers they will not have the constant supervision often given on the job. They must learn to make their own decisions and care for their own families as well as themselves if they are to live independently.

Characteristics of mentally handicapped students are listed below. The student:

- may be of average physical size, but be uncoordinated and awkward
- may have multiple handicaps
- may perform poorly on intelligence tests, but may be "street-wise"
- may function poorly in school and present behavior problems
- may have short attention span, lack of concentration, learn at a slower rate, and have a lower capacity for learning
- may be easily frustrated due to repeated failures
- may have a lower resistance to disease and infection
- may possess handicapping conditions varying from mild to severe or profound
- can handle concrete learning more effectively than abstract
- can learn to do skilled and unskilled work
- can be employable.[4]

Emotionally Handicapped Students

The emotionally handicapped student's behavior may be unacceptable for the student's age level. The behavior may interfere with the student's own growth and development as well as with the well being of others. Some emotionally handicapped students' growth and development is affected by their withdrawal from the environment. Other students cause disruptions around them by constant conflict.

Characteristics of emotionally handicapped students are listed below. The student:

- may not handle stress well
- may demonstrate explosive behavior
- may have a negative self-image and exhibit hostility
- may have a short attention span and be difficult to motivate
- may use demonstrative behavior (kick chairs, slam doors, use obscene language) or be extremely quiet and withdrawn
- may be easily frustrated due to many years of failure
- may need positive reinforcement
- may function more effectively in a structured but flexible environment.[5]

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[4] Gloria E. Durr. and Camille G. Bell. *Mainstreaming Strategies in Home Economics.* (Lubbock, Texas: Home Economics Instructional Materials Center, Texas Tech University, 1980), pp. 6-7.

[5] Ibid., p. 7.

Learning Disabled Students

Students with learning disabilities are achieving less than their potential. They are normal in most respects, but have definite disabilities in one or more areas of development. Often their disabilities involve comprehension or the use of language. As a result, these students may exhibit difficulties in spelling, writing, and calculating.

Characteristics of learning disabled students are listed below. The student:

–may be behind in grade classification and reading ability
–may appear to be highly active, impulsive, restless
–may be uninhibited in speech and disorganized in thoughts and actions
–may exhibit frequent and sudden changes from explosive to docile behavior
–may display distracting or disruptive behavior to gain attention
–may have short attention span and be difficult to motivate.[6]

Deaf and Hard-of-Hearing Students

Because hearing loss is not as obvious as other disabilities, it is sometimes referred to as the "hidden handicap." Even a mild hearing loss interferes with learning and communication. Because it is not obvious, the symptoms of a mild hearing loss are easily misinterpreted as behavior problems. Students with mild to moderate hearing loss need to be encouraged to use residual hearing.

Students whose hearing is so impaired that they have problems understanding auditory information with or without a hearing aid or device are considered deaf. Without the ability to receive auditory communication deaf persons must rely upon their eyes for signals which represent ideas. The greater the hearing loss, the more the individual must depend on visual cues. Students with hearing losses might rely on an alternate communication systems, such as lip reading, sign language, or written language.

Speech Impaired Students

Speech problems may include articulation problems, stuttering, impaired hearing, cleft palate, cerebral palsy, or voice. Some speech disorders, such as stuttering, occur in isolation. Other speech disorders are associated with handicaps such as deafness, mental retardation, or cerebral palsy. Speech is generally considered impaired when it "deviates so far from the speech of others that it calls attention to itself, interferes with communication, or causes the individual to be self-conscious and maladjusted."[7]

Deaf persons experience varying degrees of speech impariment, but they can learn to talk. However, speech and language skills are difficult for deaf persons to develop. Early treatment and special training can enable persons with severe hearing impairments to learn sufficient language skills to communicate.

Speech is the communication tool most used in relating to others. For this reason, a speech handicap can be a social handicap. If others respond unfavorably to a speech handicap, the student may be inhibited or withdrawn into a world of silence. The result may be impaired social development and a poor self-image.

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[6] Ibid., p. 8.
[7] Ibid., p. 22.

Blind and Visually Impaired Students

The visually impaired student may have a vision loss ranging from slight impairment to complete loss of sight. The extent of the individual's handicap is influenced by the age of onset of visual loss, degree of loss, and cause of impairment.

Persons are considered *visually handicapped* if they see no better from 20 feet what persons with normal vision see from 70 feet. The visually handicapped required special aids or devices to read standard printed material. A person is designated legally blind when with the best correction, the person can see less from 20 feet than a person with normal vision can see from 200 feet, or when the field of vision is limited to a narrow angle of less than 20 degrees. Most blind students have some useable vision, but have problems such as cloudy, blurred, or double vision; spots; loss of side vision; or loss of central vision.

The social skills of a visually impaired student are often affected by the restricted ability to get around in the environment. In addition, emotional problems may develop as a result of negative attitudes of others.

Physically Handicapped Students

The physically handicapped student has some degree of health or physical impairment that limits actions or mobility. Physically handicapped students have a special condition which may be caused by disease, may have existed at birth, or may be the result of amputation. The range of physical disabilities includes orthopedic impairments, neurological impairments, and other health impairments. Orthopedic impairments include paraplegia, quadriplegia, and amputations. Students may be missing limbs or portions of limbs which restrict mobility. Crutches, wheelchairs, and other essential equipment call attention to these disabilities for many orthopedically handicapped students. These students often encounter public reactions such as embarrassment, staring, or avoidance.

Neurological impairments include cerebral palsy and epilepsy. Other health impairments range from diabetes and nephrosis to osteomyelitis. These physical impairments vary by the degree of the handicap, the stability of the condition, and the length of time the individual has had the condition.

Physically handicapped persons are very conscious of their movement restrictions. Their frustration may be expressed in inappropriate social behavior. Such frustration may cause the individual to become verbally aggressive, blame other people, repress desires, withdraw into fantasy, degrade the original goal, act less mature, and compensate for the disability by shifting to different interests. These possibilities emphasize the impact the reactions of family, peers, and the public, as well as the student's own perception of the handicap, have on the student's progress, attitude, and success.

Health Impaired Students

Students with severe or chronic health problems, such as epilepsy, cerebral palsy, amputation, hemophilia, spina bifida, cystic fibrosis or diabetes, are classified as *health impaired*. Many of these students have trouble keeping their bodies functioning normally.

The extent of health impairment can vary greatly. Mild conditions may not be readily apparent. Moderate conditions may be very evident to the teacher. Students born with a health impairment are more likely to have made satisfactory adjustments to it. More recently handicapped students usually have a more normally developed set of experiences and abilities. Researching the student's potential is vital to understanding the student's capabilities.

Multi-Handicapped Students

A multi-handicapped student has a combination of two or more handicaps. Knowledge of each handicapping condition is essential in working with the student. Observation and study are necessary to understand the extent of the student's abilities and limitations.

Teaching Strategies for Handicapped Learners

Making the transition from school to adulthood is a giant step for most young men and women, but especially for those who are handicapped or disadvantaged. Consumer and homemaking education has a major role in teaching handicapped and disadvantaged youth homemaking skills which will help them take that giant step. The teaching strategies suggested here have been synthesized from literature on teaching the handicapped and disadvantaged student.

In order to live independently, they need the same homemaking skills as other students. Consumer and homemaking education teachers face the challenge of teaching handicapped and disadvantaged persons effectively, of providing adequate support services, of expecting an equal level of skill acquisition by all students, and of ensuring that skills taught are adapted for each special needs student's most efficient learning.

Home economics teachers need to recognize that many of their special needs students have not spontaneously picked up the homemaking skills their other students have picked up at home. Therefore, the teacher's impact on these students can be potentially greater and far more important than the impact on the normal individuals. The homemaking teacher's impact on normal individuals may be the difference between being an average homemaker or a good homemaker. With special needs students, the difference may be between being able to live independently and being partially or totally dependent on others. Teachers also need to recognize that most special needs individuals in their classes are capable of learning anything taught in those classes. But how they learn and how long it takes to learn are quite varied.

Henry Viscardi at the White House Conference for Handicapped Individuals in 1977 said that the most difficult barriers for handicapped people are "not narrow doors and rigid curbs, but narrow minds and rigid stereotypes." The same is true of the disadvantaged. When mainstreamed students are enrolled in classes, teachers must reconstruct their mind-sets so that psychological barriers can disappear.

Often the teacher's first exposure to special needs students is the day such a student enters the classroom. This lack of experience often causes teachers to feel uncomfortable and unprepared. The teacher must first accept the reality of the handicap before being able to see all the things the student is capable of as a person. This initial attitude of acceptance is crucial and is one of the important variables for the success of the special needs student.

Next the teacher must make an effort to learn about some of the aspects and the nature of the student's handicaps or disadvantages. The teacher can become knowledgable about specific needs and problems through access to the student's file and through communication with the special education teacher, the counselor, and the student. Only if the teacher feels confident in knowledge of the student's needs can the teacher be successful.

Lesson Planning

The first step in lesson planning is to identify the basic content and skills which are the same for *all* students. The teacher who has clearly identified what is to be learned, why it is to be learned, and ways and means to measure whether it has been learned, can focus greater attention on how it can be learned. By varying teaching styles and individualizing learning activities, the home economics teacher can provide for all students without labeling special needs students and making them conspicious within the group.

To be successful in teaching special needs students, the methods must be individualized. Planning activities with special needs in mind is essential. The very nature and variety of handicapping conditions indicates that there is no one method or technique that will always fit a certain handicap or that will fit all handicaps. Persons with the same handicap or disadvantage will vary in their response to it. Thus, each unit of instruction must be "tailor-made" for each special needs student in the class.

One solution to the challenges posed by a class of students with varying abilities is to group students by ability level for some activities. This allows the teacher to plan activities which fit the learning styles and needs of each group. It gives the average student a chance to cover more content and to work toward higher levels of learning. It also gives other students, such as the educationally disadvantaged or the mentally retarded, an opportunity for more teacher-student contact, extra time to cover content, and a chance for repetition and drill if needed. Class time can be divided into

1) large group discussion and teacher-directed activities, and/or
2) small group activities specially designed to meet each group's needs.

Small group activities could be designed to suit the audio learner, the visual learner, and the kinesthetic learner. Objectives and evaluation methods may be the same or different, but time spent in groups can be the same. The teacher can rotate among groups, or spend time directing the activities of one or more groups.

Some teachers make effective use of learning centers. Use of varied teaching methods and materials provides students with opportunities to grow at their own levels of conceptual development. This contributes to their sense of achievement. Peer tutoring works well in learning centers. Through participation in the activities of the center, special needs students have opportunities to interact with their peers and to experience success. Through tutoring they may experience a one-to-one learning situation which can be of value to the tutor as well as to the special needs student.

Special needs students should be evaluated, when possible, by methods that require a minimum of reading and writing. Students with learning difficulties can be asked to explain or to demonstrate in some way the concepts they have learned.

To evaluate fairly *all* students in the class, the following procedure is useful:

1) Determine the objectives to be achieved.
2) Determine entry-level behaviors by pre-test or other means.
3) Monitor and record progress toward achievement of objectives.
4) Measure achievement of objectives.
5) Translate progress toward achievement of objectives into the school's marking system.

Grading students in reference to a criterion reduces the frustration students feel when they are compared with each other.

1) Establish reasonable rules for the conduct of all students and be consistent in your expectations for student behavior.

2) Avoid being overprotective or overcompensating toward handicapped students by encouraging all students to be independent.

3) Provide handicapped students with space and time needed to complete tasks and avoid completing tasks yourself or allowing other students to complete them.

4) When appropriate, help students to learn to manage time and develop compensatory techniques to increase speed and ability and to help them keep pace with classmates.

Strategies for Mentally Handicapped Students

When teaching a skill to the mentally retarded, keep the following points in mind:

1) Break the skill down into simple sequential steps that can be repeated until the whole skill is learned.
2) Provide stimuli in a number of ways, through learning, seeing, and touching, all of which reinforce learning.
3) If a poor memory slows learning, review instructions frequently.

Since constant reinforcement is essential for mentally retarded students, demonstration is an excellent teaching technique. But demonstrations may need to be repeated several times. Establishing a set routine for activities, like preparation and cleanup in foods lab, helps retarded students learn what is expected of them.

Because mentally retarded students have short attention spans, lessons should be short and concise. When work is assigned, the amount should be limited. Before beginning a learning experience, review the previous information and materials on which it is based. Lessons should be planned so that repetition of tasks is possible. In presenting information on giving directions, use as few words as possible and only those that are familiar to the mentally retarded student.

Strategies for Learning Disabled Students

The learning disabled student is not mentally retarded, but uneven in development. The student's weaker areas can be evened out with step-by-step, structured teaching. Such teaching uses more than one sense–tactile, visual, kinesthetic and auditory techniques. This method of learning from all angles is effective for most students, but especially for learning disabled students.

Adaptations for learning disabled students must be designed to fit each student's learning style. Learning disabled students need extra help with such concepts as spatial orientation, reading, listening, writing, speaking, instructions, motor tasks, and tactile discrimination. Most learning activities can be designed to allow for these.

Social awareness of learning disabled students is often affected by their comprehension and perception problems. These problems often cause these students to fail to sense things that others would notice right away. Perceptual problems may result in incomplete information about others, such as failure to correctly interpret body language. The student may talk too much or laugh too loudly. The student may be unaware of irritating personal habits such as squirminess or excessive movement. The student may have a poor self-image but have no idea why others display dislike. Because the student does not catch on to jokes, he or she may become the butt of ridicule. On the other hand, the student may see something as amusing because the learning disability emphasizes the double meanings of some words. As activities are provided in a way that enables the learning disabled student to meet with success, some of these problems will fade into the background.

Strategies for Physically Handicapped Students

Various accommodations may be needed to make consumer and homemaking education classes accessible to physically handicapped students. Individual teachers can do a great deal to make their classes more accessible to physically handicapped students.

An *accommodation* (also called an adaptation) is a modification of a work place or the work itself which enables a physically handicapped student to perform. An accommodation can be as simple as wrapping a strip of foam around a pencil so that it is easier to grasp, or as complex as using an electronic arm to reach objects. The best solution to a student's individual problem is often the result of the teacher's and/or student's ingenuity.

By looking first for the simplest, most natural solution, simple, inexpensive accommodations are often found. Creative, step-by-step approaches to problem-solving yields solutions which are readily available, cost-effective, flexible, and attractive. However, solutions should be re-evaluated periodically to be sure they continue to meet the student's needs.

Changes in placement of furniture and materials or controls are often helpful for handicapped students. Modifications can mean changes in classroom and laboratory facilities, designing flexible work areas, or purchasing standard equipment with a view to special needs and adaptations. Some of these changes may be as simple as raising a work table so that a wheelchair can fit under it. Storage drawers and shelves can be labeled with Braille. Kitchen tools can be labeled by letter rather than color, so that a color-blind student can return tools to the correct storage area. When equipment is ordered for a new foods lab, a range which has burner and oven controls at the front will permit a student in a wheelchair to reach them.

Standard tools can be modified or assistive devices provided. Assistive devices use the principles of simple machines (lever, wheel, inclined plane) or mechanical power to aid or replace physical function. These devices can often be made from scrap materials or by using common equipment in new ways. Sometimes they can be borrowed from libraries, universities, or community health agencies. Assistive devices can also be purchased from rehabilitation supply catalogs. Some sales catalogs which do not specialize in rehabilitation contain gadgets useful to handicapped students.

Examples of these include a braille label maker, which can be used with a visually handicapped student to label containers; an elbow-length oven mitt to protect the arm of a student who does not sense heat; and a C-clamp which holds fabric to the table while the student who uses only one hand measures and cuts it. Complex devices such as splints, hearing aids, and vision aids must be fitted by qualified professionals. Training in their use may be necessary.

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Different movements can often be used to perform a task which the handicapped student cannot do in the usual way. Special education consultants may suggest that one body part or sense can be substituted for another. The student may have good ideas for approaching usual tasks in more individual ways. For instance, if one hand is weak, the student may be able to hold a bowl between his or her knees while mixing with a spoon. The student with a vision problem may be able to tell the difference between similar substances like salt and sugar by smell or taste. A sewing machine foot pedal can be placed on the table and operated with the elbow if needed.

Sometimes the best approach is to restructure the job for a handicapped student, much as rehabilitation counselors do in employment situations. Making an accommodation in job structure or design usually involves changing work schedules or job descriptions. For example, the student might need to send laundry out instead of doing it at home, to learn simple ways to garnish a purchased cake to save energy, or to select self-help clothes for a child.

Whatever the solutions, the teacher needs to observe carefully and consistently to make sure that the student's needs are reflected.

Who Are the Disadvantaged?

The terms *disadvantaged, special needs,* and *special populations* are used interchangeably to refer to minority groups such as Blacks, Asian Americans, American Indians, and Hispanics, especially those at poverty or low-income levels. All culturally different minorities are not disadvantaged. Some members of the majority culture are disadvantaged. However, cultural minorities have often been denied advantages enjoyed by the majority culture in the United States. The 1968 Vocational Education Amendments define the disadvantaged as "persons who have academic, socioeconomic, or other handicaps that prevent them from succeeding in the regular vocational program." Their education requires more extensive services. Without these services, disadvantaged students may become dropouts. The 1976 Amendments attacked this problem by setting aside a portion of federal vocational funds to pay for the extra costs of moving disadvantaged students into the mainstream of vocational education. In 1978, according to USDE figures, vocational education served approximately two million disadvantaged students. Consumer and Homemaking Education teachers are in a unique position to help these students prepare for life in the larger society, while developing respect for the unique cultural differences represented in the classroom.

Characteristics of Disadvantaged Students

Characteristics of disadvantaged students are listed below. The student:

- –may be a poor achiever
- –may live in a low-income family
- –may lack language skills because of poor language development and inability to speak standard English
- –may read at the fourth to sixth grade level
- –may have an acquired dislike of school
- –may pose discipline and attendance problems
- –may have a poor self-concept
- –may lack social skills for group participation
- –may tend to be aggressive
- –may have values and attitudes which are representative of a particular culture and of lower socioeconomic group

–may fear failure because of previous experiences in school
–may be slow in the performance of intellectual tasks
–may have poor work habits
–may tend to give up on tasks which provide no immediate sense of accomplishment
–may have a short attention span.

In summary, disadvantaged students suffer from rejection in society as well as in school. They often believe that the dominant group is responsible for their past and present segregation, limitations, and restrictions. They are aware and resentful that society has not offered them equal opportunities. They know that there has been serious interference with the exercise of the human and civil rights to which they are entitled. The consumer and homemaking education teacher must recognize the reality of these experiences and make every effort to assure that the students are welcome in the program and that everything possible is being done to make sure they learn.

Challenges to Teachers of the Disadvantaged

One of the greatest challenges facing the teacher of minority students is one of developing a positive and supportive attitude. Attitude is extremely important because it determines how the teacher treats the students. The teacher's treatment affects the student's attitudes toward school and ultimately the student's performance and success. Negative attitudes often stem from false stereotypes. Such stereotypes may result from often repeated generalizations about a cultural group and be supported by stereotypic stories and jokes. As a result of negative attitudes the teacher may convey to the student feelings that the student cannot succeed. Accordingly, the student fails. If, however, the teacher becomes familiar with cultural backgrounds and accepts students as individuals, the old stereotypes will seem less and less appropriate and the teacher's attitudes will become more and more positive.

Negative attitudes toward minority students are to a large extent the result of lack of knowledge about their cultures. Much emphasis has been placed on the problems these students have. However, teachers need to be aware that these students have strengths as well. These strengths often include acceptance of responsibility at an early age, ability to learn through concrete experiences, adherence to family and group rather than individual values, and good physical coordination and visual orientation.

Teachers are often apprehensive about teaching minority students. They may associate these students with a lack of success and unpleasant experiences. They may have been unsuccessful in previous attempts to teach minority students. They may feel unable to deal with problems often associated with minority students such as poor health, drug and alcohol problems, and poor housing and home conditions. To alleviate these fears the teacher should learn about the support services available in the school and community which can assist in dealing with these problems.

Teachers often feel uncomfortable communicating with minority students because they are not familiar with the students' language. When the language is a foreign one, the teacher can improve communications with students by learning the language. When the barrier to communication is nonstandard English, the teacher may have to learn from the students. Ability to communicate with students is extremely important since language plays such an important role in the student's life. If the student's language is rejected, the student may feel rejected and become less able to learn.

Another cause of difficulties in working with minority students is low expectations. Research shows that student learning is positively correlated with teacher expectations. However, it is not unusual for teachers to expect less of minority students than they do of other students.

Teaching Strategies for Disadvantaged Students

Social, cultural, and economic deprivation affect learning. Deficiencies in language and reading skills are especially evident among the disadvantaged. In addition, disadvantaged students may not have been exposed to many concepts which are familiar to other students. For example, table setting might be very familiar to the middle-class student, but to students living in families without enough pieces of flatware to go around, it may be quite unfamiliar. In addition, factors that motivate the disadvantaged to learn may differ radically from those that motivate the middle-class person. Middle-class students may be motivated by grades, a diploma, or learning for the sake of learning; disadvantaged learners may need something more tangible and immediate to motivate them to learn, such as being able to see how they can use the information *now*. Bilingual teaching may facilitate learning for some students.

All students have a need to be successful. Failure deprives them of the satisfaction of that need. Some students who fail fight back aggressively. Others withdraw, stop trying, and become non-learners. Some get physically sick. Many drop out. To prevent these outcomes, the teacher must provide opportunities for success. The student then needs praise. Success on a small scale and praise will motivate the student to greater success in the future.

Suggested instructional strategies are as follows:

1. Reflect the cultural backgrounds of students in the classroom. Provide role models with which ethnic minorities can identify. Select textbooks and teaching aids which are multicultural. Invite guest speakers from the minorities represented in the class. Use pictures of persons from various cultural backgrounds on bulletin boards. Include ethnic foods, clothing, family patterns, child rearing practices, architectural styles, consumer problems, etc. in planning instruction.
2. Use instructional materials and methods which promote cultural understanding. If materials available do not promote cultural understanding, seek supplementary materials which do.
3. Help disadvantaged students learn by simplifying difficult tasks and presenting them in ways that will make them easier to grasp.
4. Adjust your teaching style to fit the learning styles of your students. Make sure also that the material taught is relevant to the student's life and needs. The teacher must understand the community and the disadvantaged within it. Relate instruction to the student's direct experience whenever possible.
5. Make an effort to involve all students in learning activities. Take advantage of student-initiated ideas to increase participation and interest.
6. Involve parents of minority students. This will require encouragement and interesting activities. Most of all, it will require a teacher who is an energetic organizer and who can get along with people. The effort to involve parents will pay dividends in increased student interest and increased parental support.
7. Help students to learn to evaluate themselves and assess their own progress. Evaluate students' efforts promptly, provide feedback, help students learn from their mistakes, and show them where and how they can improve.
8. Be honest with minority students. Don't give a rosy appraisal of problems. Honesty is an important way to establish rapport and develop the respect of these students.
9. Make instructions practical and basic. Explain *how* first; *why* later. Minority students are often said to learn best by doing; however, many educators believe this is equally true for all students.

10. Reward success. Since failure has been a common experience for many minority students, each success should be rewarded. It may be necessary to reward small steps to ensure that the student will eventually reach the objective or achieve the competency. Consumer and homemaking education classes provide many opportunities for producing tangible products which provide evidence of achievement. Students can see that they have baked a tasty bread, drawn a neat floor plan, made an attractive garment, planned an effective budget, or created an exciting toy. Consumer and homemaking education courses also make students feel self-sufficient, an attitude needed to function as an adult.

FHA/HERO For Special Needs Students

FHA/HERO (Future Homemakers of America/Home Economics Related Occupations) provides special needs students experiences they need to develop their full potential for living satisfying lives. These experiences benefit special needs students in several ways:

1. The experiences contribute to the student's sense of accomplishment and pride.
2. The activities of the organization provide students an opportunity to learn to work together.
3. Organization activities give the students the opportunity to learn from the teacher on an informal basis.
4. The organization provides recreational and social activities that help students develop wholesome relationships with others and desirable social skills.
5. Adult sponsors can set an example which helps students develop their own moral and ethical standards.
6. Participation in the organization helps students learn democratic principles.
7. Students learn to carry through on their own ideas and plans.

Through these experiences FHA/HERO can help the special needs student develop a sense of identity, a positive self-concept, independence, self-control, healthy relationships with others, moral and ethical values, and democratic and citizenship skills.

Special needs students often fail to pursue membership in youth organizations. These students may feel membership is too expensive or too exclusive. Membership may require more commitment than the student is willing to make. Several adaptations can enable FHA/HERO to develop the potential and talent of special needs students. These adaptations should enable the special needs student to try out ideas, to find someone who will listen, to permit mistakes without penalty, to build on successes, and to develop self-confidence.

Students should be made aware that the student organization is an important part of the Consumer and Homemaking Education program. A variety of techniques can be used to motivate students to participate:

1. Convey your own positive attitudes toward the organization to students.
2. Spend time in class describing the organization, utilizing slides, films, brochures, or speakers to motivate students to participate.
3. Inform parents of the purposes and value of the organization.
4. Utilize interested students in motivating other students to participate.
5. Give students the opportunity to participate in the organization's activities as quickly as possible.

Supervising Activities of the Vocational Youth Organization

To ensure continued participation, the teacher must integrate the activities and principles of the student vocational organization into everyday classroom and laboratory experiences. This helps students realize the value of the organization. Operating the organization as a part of the curriculum allows chapter information to become a part of classroom activities. Such an approach increases the frequency of communication about chapter activities and helps to maintain a high level of interest. It also helps students to see the relationship between FHA/HERO activities and their futures as wage earners, family members, and citizens.

Special needs students should be provided the same opportunities for personal growth and leadership development as other vocational students through participation in vocational youth organizations. Students need opportunities for leadership roles and active participation at all levels. Students should run for and hold offices. The chapter should have a full slate of officers and work through student committees to plan school and community activities. Students should be guided in learning the procedures of self-government through actual practice. They should have opportunities to participate in organization activities involving other chapters at local, area, state, and national levels.

Activities are appropriate for all FHA/HERO members for helping students develop the skills every young person must have to succeed in the world of work. Students can become involved in such activities as school-community projects, student recognition ceremonies, public relations, and competitive events. Activities of the organization provide excellent opportunities to increase public awareness of the potential of special needs students.

FHA/HERO can involve every special needs student through such activities as school-community projects and public relations. The teacher can encourage participation by providing motivation and rewards for efforts. Community activities might include school beautification projects, school bulletin boards, school stores, and lunchroom cleanups. Students can conduct anti-litter campaigns, organize walk-a-thons, talk-a-thons, and bike-a-thons, give assistance to projects organized by local civic clubs, or adopt grandparents in nursing homes. Club members can work at training centers for retarded children or adults and provide entertainment for those centers. The chapter could sponsor a radio show to publicize consumer and homemaking education. These activities can provide high visibility, bring instant recognition, and provide constant reinforcement to participants.

Participation in area and state FHA/HERO meetings can provide important new experiences for special needs students. These meetings may provide the student's first long trip away from home or the student's first view or a different geographical area. The cost of these meetings are within reach of all students or clubs. Sponsors can be found for those in severe need, or students can cooperate in fund-raising activities to finance their trips.

7TH AND 8TH GRADE HOMEMAKING

SEVENTH AND EIGHTH GRADE
CLOTHING AND TEXTILES

COMPETENCY: *Ability to improve personal appearance.*

SUB-COMPETENCIES: *Describe factors that influence one's personal appearance.*

Analyze the importance of one's personal appearance.

Relate good grooming to personal appearance.

Relate clothing selections to activities, physical characteristics, and desire for conformity or individuality.

Exhibit appropriate clothing care practices.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
A. Improving Personal Appearance 1. Influences 2. Importance	Brainstorm to define *personal appearance.* Discuss factors affecting personal appearance. [NOTE TO TEACHER: Factors affecting personal appearance include: heredity, economic background, grooming, nutrition, cultural norms, exercise, clothing.] Discuss how each factor named affects personal appearance. Which factors do you feel influence personal appearance the most? Do your classmates agree or disagree with you?
	Select a specific factor which influences personal appearance. Make a poster and/or speech depicting the importance of the factor's influence on one's personal appearance.
	Prepare a bulletin board or collage illustrated with pictures of persons with desirable personal appearances and persons with undesirable personal appearances. [NOTE TO TEACHER: It will be helpful to handicapped students if you point out that pictures for collages can be torn out as well as cut out.]
a. To self-concept	Form a class definition of *self-concept.* Brainstorm to identify situations where you have felt good about yourself and how personal appearance influenced your self-concept (how you felt about yourself). Explain how confidence, security, and assurance are gained through compliments about one's appearance. Discuss how students who are frequently criticized about their personal appearances may develop poor self-concepts or become overly concerned with their appearance. How can this situation be remedied, and how does this adversely affect both the criticized and the critic?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Complete a check list prepared by your teacher to identify strengths and weaknesses of your own personal appearance. What do you like about yourself? Dislike? How can a self-evaluation of your personal appearance be helpful? How will concentrating on your positive points rather than your negative points affect your self-concept? Why is it important to recognize and accept things which cannot be changed, such as big feet, long arms, large hands, thin hair, etc.? Define *values*. Discuss how values, grooming and clothing affect one's personal appearance. Describe how you could improve your personal appearance.
b. As communications tool	View pictures of persons with varying types of personal appearance. State the first thing that comes to mind when looking at each illustration. Discuss how and what one's personal appearance can communicate. [NOTE TO TEACHER: Examples: sloppiness, cleanliness, poor posture, good health, etc.] Discuss how a person's outward appearance can indicate the person inside. Can your personal appearance indicate to others that you like yourself? Explain. Are you showing the "real you"?
3. Grooming	Read selected references to cite reasons for maintaining good grooming habits. Describe the characteristics of a well-groomed person. [NOTE TO TEACHER: Students might find it interesting if you introduced the grooming section with a short history of grooming practices. Components of good grooming: clean hair, nails, teeth, body, and clothing; proper use of makeup; good posture; poise; muscle control; and good nutrition.] How can a knowledge of grooming principles contribute to the improvement of personal appearance, self-confidence and social acceptance? Explain the statement, "Your grooming reflects the person you really are." Give examples illustrating your opinion.
a. Body care	Listen to a resource person discuss the effects of exercise, nutrition, etc., on body care. [NOTE TO TEACHER: Resource person could be a health teacher or nurse.] Name factors involved in achieving good health. Examples: plenty of rest, balanced diet, daily exercise, cleanliness, regular visits to dentist and doctor, adequate water intake, plenty of fresh air.
	Divide into small groups and role play one of the following situations: a week in the life of a person who has not eaten a balanced diet, has not had enough sleep and rest, has not had enough exercise. Discuss the problems and role play the same situation but with the person eating balanced meals, getting plenty of rest, and exercising regularly. Discuss the differences between the two persons.

CONCEPTS — **LEARNING AND EVALUATION EXPERIENCES**

Describe advantages of following good health practices. Example: Plenty of rest aids in being alert and minimizing skin blemishes. Discuss the influence of good health on an attractive appearance.

b. Body control

Listen to a resource person discuss and demonstrate the procedures and need for good posture and the effects of good and poor posture. [NOTE TO TEACHER: Resource person could be a physical education teacher, nurse, health teacher, or professional model. A physical therapist could be consulted on posture for handicapped students.] Identify posture guidelines for sitting, standing, walking, and lifting. How can poor posture hinder good health?

Practice correct posture when walking, sitting, etc., by following guidelines the resource person discussed. What are the advantages of good posture? [NOTE TO TEACHER: Cautiously teach posture to students with handicaps. Point out that everyone should maintain the best posture possible. Good posture is not always easy to accomplish, and students with limited limb use may not be comfortable at first. Immobile students or those with little motor control should not be expected to practice these techniques.]

Divide into groups. Select a group leader to show proper posture for an activity. Everyone in the group should follow the leader. Select another group member as the leader to show proper posture for another activity. Continue changing leaders until a number of activities have been practiced.

Summarize findings from observations or pictures of people who have exhibited good or poor posture when standing, sitting, and walking. Describe your impressions of persons with good or poor posture. How does good posture affect attractiveness?

Role play gracefulness and awkwardness when standing, sitting, walking, stooping, getting in and out of a car, and being seated in the middle of a partially-filled row. How can you become more graceful?

Read selected references to state the meaning of *poise*. [NOTE TO TEACHER: You may want to include a demonstration of body language to point out various mannerisms, such as nervous, relaxed, etc.] List the characteristics of a poised man or woman. Examples: sits, stands, and walks correctly; is at ease in various types of situations; and uses hands gracefully. How does good or bad posture affect your poise? Explain situations in which you have observed poised persons. Why do you consider the persons to have exhibited poise? How did

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

the persons appear and act? What effect did the poised persons have on the people around them?

Observe demonstrations by class members showing poise and lack of poise in certain situations. Draw from a container a slip of paper that identifies a situation. Take turns role playing the situations for the class. Examples: having food spilled on you accidentally, entering a room filled with people whom you do not know, stumbling or falling down in a public place, being introduced to someone, eating while being watched, talking on the telephone, dropping books, walking across a stage to accept an award, and shaking hands. [NOTE TO TEACHER: Each situation may be labeled "show poise" or "show lack of poise." Ask class members to suggest ways of exhibiting more poise in each situation. Point out to students that the suggestions apply to the role the student is playing and not directly to the student. This will prevent hurting someone's feelings.] Relate appropriate dress to poise. Have you discovered some procedures for improving your own poise in situations in which you have felt awkward on previous occasions? Has good posture influenced your poise? How?

Read selected references to cite reasons for maintaining good eating habits, such as maintaining or achieving normal weight and providing energy for needed exercise. Discuss factors affecting body shape. Include heredity, eating habits, posture, and exercise.

Study selected charts or references to identify suggested weight for individuals according to body height and body frame. Look up the suggested weight for your height and body frame.

Listen to a panel discuss ways of improving and maintaining body shape. [NOTE TO TEACHER: Panel members may include a member of Weight Watchers or other weight control program, a physical education teacher, a physical fitness expert, a school nurse, or a doctor.]

Declare a "Perfect Posture" week. Make signs to hang in the hall telling of the importance of good posture.

c. Skin care

Read selected references to give a better understanding of the importance of skin care. Explain cleanliness needs which result from body processes. Example: perspiration causes odor and oiliness; skin collects dirt and bacteria; and pores become infected. How does body cleanliness contribute to good health and good looks?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Describe proper bathing procedures. Example: Lather entire body with soap, rinse thoroughly, dry quickly, and use dusting powder or body lotion and deodorant. Give examples of types of baths, such as shower, sponge, and tub. What products may be added to bath water? What are their purposes? Do they really work? Can these products be made at home? Example: Epsom salts mixed with a few drops of cologne is an inexpensive water softener and skin conditioner which may be substituted for bath salts. Divide into small groups to demonstrate the use of a product which aids in maintaining body cleanliness. Prepare a chart showing various commercial products, their purposes, procedures for use, and prices. Present the demonstration to other groups. Discuss how good money management techniques can help to stretch the money you spend on grooming aids. [NOTE TO TEACHER: Students can illustrate deodorants, depilatories, tanning products, fragrances, moisturizers, etc.]
d. Complexion care	Find articles in current teen magazines pertaining to skin care. Identify the skin types. How are skin types classified? Discuss the characteristics of each skin type. Divide into groups. Use selected resources to learn how to care for the various skin types. Share your findings with other groups. Should males, as well as females, use moisturizing aids for dry skin? Why or why not? Should soap and water be used on oily skin? Cocoa butter soaps? Cream soaps? Why or why not? What type of skin should astringents be used on? Why? How should you care for combination skin? What care does normal skin require? Are astringents or soaps more drying? Explain the procedures for treating blackheads and pimples. How can acne be controlled? Why is the sun helpful to blemish sufferers? Discuss the skin care techniques for each skin type. Participate in a "face care" laboratory. Identify proper procedures for caring for your face. [NOTE TO TEACHER: Arrange for several resource persons, such as a skin analyst, cosmetologist, or senior students at beauty schools to speak to the class and give demonstrations on skin care for females and males. Ask the resource persons to help students identify their skin types.] View a transparency to identify basic face shapes, such as oval, round, square, oblong, pear-shaped, and diamond. (See Transparency 1) Categorize face shapes of classmates. Compare your lists with classmates. Reconcile any differences. [NOTE TO TEACHER: A knowledge of face shapes will be helpful to male students when having hair styled.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Listen to a resource person discuss and demonstrate how to select and apply cosmetics. [NOTE TO TEACHER: Because of various parental opinions on wearing makeup, shaving, etc., point out that students are learning the correct procedures for applying makeup, etc., even though actual use may be much later. Ask the resource person to include makeup for males which is now available, such as makeup to help cover a scar or birthmark.] State guidelines for selecting and using makeup. Examples: Use makeup in ways to make your face appear more oval; select colors of makeup that will complement your eye and hair color; and choose makeup that matches your skin color and type.
	Give examples of makeup and methods of application that enhance your complexion coloring and face shape. Share with your classmates. Summarize guidelines for selecting and using makeup appropriate for various face shapes and complexion colorings.
	Practice various ways of applying makeup, including foundation, blusher, and eye makeup. [NOTE TO TEACHER: If unable to secure sample makeup, provide disposable applicators for available makeup. Students with limited hand use or in a wheelchair may find a neck mirror helpful when putting on makeup.]
	Research materials in the school library and read selected references to gain a better understanding of shaving methods for the face–the wet (blade) system and the dry (electric shaver) technique. [NOTE TO TEACHER: This activity is for males.] Which method is the most gentle to the face? Which method gives a closer shave? Which method is the best for quick touch-ups? Why is it important to begin shaving with a thoroughly clean face, regardless of the shaving method used? Do shaving creams help a person receive a close shave? Name three primary functions of shaving preparations for blade shaving. [NOTE TO TEACHER: Shaving preparations lubricate the skin, wet the beard, and swell the whiskers to make them stand upright for shaving.] What is the difference in foam and nonfoam shaving preparations? Why do electric shavers operate best against dry and hard beards? Why should you direct either blade or shaver against the beard's grain? When blade shaving, how can you make certain the razor blade is antiseptically clean and residue-free? Why should brushes supplied by manufacturers be used to keep cutting edges of electric shavers clean? Which shaving method does your father prefer? Why? Which of the shaving methods do you feel you will prefer? Why? [NOTE TO TEACHER: Caution students that blowing on the electric shaver to clean the cutting edges is dangerous because the tiny beard clippings can fly into their

eyes. Students with limited use of hands can purchase a razor holder designed to fit several brand name razors. The student can slip his hand through the loop to use the razor. Pharmacies and hospital supply firms carry these razor holders.]

Research materials in the school library and read selected references to gain a better understanding of removing unwanted hair from legs and underarms. [NOTE TO TEACHER: This activity is for females.] What is the best method to remove the hair? Why should you move the electric razor or blade in the same direction as the hair grows? What can happen if you shave against the growth? When using a blade, why should you first moisten the skin with shaving cream, soap, or water? Why should you apply a moisturizing cream or lotion after shaving? What is a chemical depilatory? If using a depilatory to remove unwanted hair, why is a skin test recommended? Why is it important to follow directions on the depilatory package? What are the advantages and disadvantages of using an electric razor? A blade? A depilatory? How does the removal of unwanted hair add to your personal appearance?

Develop a check list for skin care habits. Use the check list to determine the quality of your skin care habits. Ask yourself: How regularly do you care for your face? What are the results of your skin care habits? What habits can be developed to improve your facial appearance? Discuss ways to improve your skin care habits.

e. Mouth care

Listen to a dentist or other qualified resource person, such as a school nurse, etc., discuss dental hygiene procedures. How often should you see your dentist? Brush your teeth? Why should dental floss be used? How often? What is the purpose of using dental floss?

List guidelines for brushing, cleaning, flossing, and polishing teeth. Explain the procedures for proper dental care by completing the statement "Proper dental care includes . . ." on cards or paper to put on the bulletin board.

f. Hair care

Brainstorm to list characteristics of healthy and well-groomed hair. Examples: clean and shiny; free of split ends; free of dandruff, dry scalp, and excessive oil. Is clean, healthy, attractive hair essential for good grooming? Why or why not?

Listen to a panel of hair care specialists discuss hair care procedures, hair care products, curling and straightening, drying, conditioning, coloring, etc. Direct questions to panel members. [NOTE TO TEACHER: Include a person familiar with care procedures for a black person's hair on the panel.] Is thorough rinsing of the hair as important as shampooing the hair? Why should a conditioner be used after every shampoo? How can you help control dry hair? How often should oily hair be shampooed? Why is brushing good for the hair? What is the correct procedure for brushing hair? What is the correct procedure for using a blow dryer? Can any length of hair be dried with a blow dryer? What is the difference between a blow dryer and a styling dryer? Can pressing hair with a hot comb damage the hair? What is the least damaging way to dry hair after shampooing? How should you untangle wet hair?

Divide into small groups. Prepare a demonstration on proper hair care procedures. Examples: procedures for shampooing hair, brushing hair, treating special problems, braiding, cornrowing, using a blow dryer, cleaning a brush and/or comb, etc. Demonstrate on a person or use visuals to make the presentation interesting. Base your presentation on facts from references and speakers. Present your group's presentation to classmates.

Describe the importance and purposes of hair care procedures. Cite procedures for proper hair care. Include: brush daily with a clean brush, shampoo frequently, and treat hair with a special rinse or shampoo if necessary. How can you improve your own hair care procedures?

View a transparency to identify facial factors to consider when selecting a hair style. (See Transparency 2) Why should you consider your profile as well as the front of your face when selecting a hair style? Why should your height and figure be considered when selecting a hair style?

View a transparency to identify appropriate hair styles for face shapes. (See Transparency 3) Discuss how the hairline and facial shape influence hair style. Consider hair styles suitable for each face shape. Explain reasons each hair style would enhance a specific face shape. Summarize reasons various hair styles are unsuitable for some face shapes.

Discover hair styles becoming to you by experimenting with various styles suggested for your features. See how you look with hair parted in various ways–at the center, sides, and diagonally. How does your hair look pulled back smooth? Do you prefer a fluffier, soft look? How do you look with bangs? Without bangs? If your hair is long, pin it up to see how it would look short. Imagine yourself with longer hair. Brush your hair forward at ears and temples. Brush your hair back from ears and temples. Which styles are the most flattering? Be sure to check both

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	profile and front face views as you experiment with hair styles. [NOTE TO TEACHER: You may want to arrange to have a male and female hair style make-over during class. Usually a hair stylist will volunteer his or her services. Be sure to get the parents' permission before a make-over begins.] Divide into small groups. Prepare a bulletin board matching face shapes with suitable hair styles. Display and discuss your bulletin board with other groups.
g. Nail care	Read selected references to define *manicure* and *pedicure*. Share your findings with classmates. Brainstorm to identify the importance of well-groomed hands and feet. Examples: Hands are in sight most of the time and should be attractive. Discuss how and what your hands communicate to others. Proper foot and toenail care plus correct footwear helps prevent possible abnormalities and problems with the feet. View a filmstrip or watch a demonstration on procedures for caring for nails. [NOTE TO TEACHER: A professional manicurist could demonstrate a proper manicure and pedicure.] Explain reasons for each step in a manicure and pedicure. How often should each be done? Besides color and shine, name other reasons for using nail polish. If you don't want to use nail polish, what is an attractive finish for nails? Discuss why and when cuticle conditioner should be used. Should you trim toenails on a curve or straight across? Explain. Work in pairs to practice doing pedicures and/or manicures. Observe your partner as he/she does a manicure and/or pedicure. Summarize the steps used by your partner for each process. What changes would you suggest to her/him? Reverse roles and give yourself a manicure and pedicure while being observed by your partner. [NOTE TO TEACHER: Participants may elect to give each other a manicure or pedicure; however, no one should be pressured to do so.] Schedule a regular time for giving yourself manicures and pedicures. Follow the schedule for a period of time. Report to class any changes in the appearance of your hands and feet.
h. Grooming equipment	Brainstorm to list all of the different grooming equipment available. Do you have to own a lot of grooming equipment to be well-groomed? Make a list of basic, inexpensive grooming equipment. Discuss how some of the electrical grooming equipment can save time.

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Examine copies of use and care labels for grooming equipment. Indicate the procedures for using and caring for grooming equipment. Should you select electrical grooming equipment with a brand name you recognize? What does the Underwriters Laboratory Seal of approval on a piece of electrical equipment and the cord indicate? Why is it important that you never use electrical grooming equipment in the bathtub?

View a transparency of a warranty card. (See Transparency 4) Discuss its purposes and need for completing. Discuss the information to be filled in. Does the card need to be returned in a certain length of time? Discuss procedures for returning faulty equipment.

Work in small groups to prepare a report on a specific type of grooming equipment (blow dryer, hair dryer, styling wand, water pick, heated rollers, manicure and pedicure sets, etc.). Find ads for the grooming equipment in magazines, catalogs, and newspapers. Compare several brands of the equipment. Analyze the equipment and advertisers' descriptions to determine proper use and safety procedures. Determine which of the items would be the best buy and why. Discuss advantages and disadvantages of the items you are comparing. Present your group report to classmates.

4. Clothing
   a. Selection for activities/occasions

Read references to find a definition of *wardrobe*. Example: A collection of clothing which a person wears during any one season of the year. List factors that may influence individual wardrobe requirements, such as climate, activities, community, school, available resources, and present wardrobe. Share your findings with classmates.

Brainstorm to identify characteristics of a well-planned wardrobe. Examples: enough clothes for day-to-day needs; suitable clothes for all your activities–school, home, and special occasions. Is a wardrobe well-planned if your clothes are attractive and flattering to you but not what you need for your activities? Why or why not?

Make an inventory of the clothing in your wardrobe. The inventory could be a chart with headings such as: activities, clothing on hand, description of garment, condition of clothing, items needing repair, items to discard, new items needed. All clothes including coats, shoes, underwear, and accessories should be included on the chart. By looking at your chart, do you find you have clothes for most activities? Did you list clothes that you never wear? Which clothes make you feel your best when you are wearing them? Discuss how the chart can aid you in selecting clothes for your wardrobe.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Practice selecting clothes for activities and special occasions. Draw a slip of paper listing an activity or special occasion. Look through magazines or pattern books and find appropriate clothes for the activity or occasion. Share with the class your findings and tell why you chose that particular outfit. [NOTE TO TEACHER: Activities and special occasions may include: school, football game, picnic, 7th or 8th grade prom, church, wedding, funeral, movie, jogging, shopping, boy-girl parties, job interview, sightseeing, etc. Try to include a different activity or occasion for each student.]
	View pictures of clothing worn by junior high students. Tell where you might wear a similar outfit. Why? Would you wear this for some other activity/occasion? Why or why not? To how many different activities/occasions could you wear this? Discuss the benefits of being able to wear clothes for several activities and occasions (expenses involved, better use of purchase, etc.). [NOTE TO TEACHER: Include pictures of both male and female clothing.]
(1) For physical characteristics	Brainstorm in order to list physical characteristics to be considered in clothing selection, such as figure type, face shape, coloring, neck length, shoulders, height, weight, and overall size. Discuss clothing characteristics which exaggerate size and those which produce a slimming effect.
	Use a reference chart to show types of clothing and colors best suited to personal figure characteristics. Predict general guidelines an individual may follow in choosing the clothing appropriate for personal figure characteristics.
	Brainstorm to give examples of physical characteristics (other than body size and shape), such as physical handicaps (missing limbs) that would influence clothing choices. Prepare a list of guidelines that might assist a handicapped individual in selecting clothing.
(2) For conformity or individuality	Write a paragraph entitled "Me and My Clothing" in which you describe reasons you choose the clothing you do. What influences your choice of clothing? Do you feel you express individuality or conformity in the clothing you wear?
	Watch family television programs to identify how the clothing of specific characters sets them apart from others or makes them one of the group. Share your findings with classmates.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Give examples of specialized items of clothing that members of a group may wear to set them apart from others, such as a specific style of shoe or belt. Describe specialized forms of dress which are common to age groups other than teenagers. Discuss how individuality or conformity is expressed by clothing worn by people in various age groups.
	Write a brief paragraph on a clothing style you wish would return to popularity or that you really like. Compare with classmates.
	Debate the question: Do teenagers dress for conformity or individuality? How can you express individuality in the clothing you wear? [NOTE TO TEACHER: Present the rules for conducting and taking part in the debate.]
b. Storage (1) Needs (2) Organization	Read selected references to identify the need for organized storage space for clothing. Why is it easier to be well-groomed when you have a neat, well-organized clothes closet? Is care of clothing minimized when clothes are stored correctly? Explain. Why is it easier to locate certain items of clothing when clothes are stored correctly? How does proper storage of clothes contribute to longer wear? Discuss how clothing selections can be influenced by the amount and organization of storage space.
	Brainstorm to name places where clothes may be stored in the home. Examples: closets, drawers, shelves, under the bed, boxes, chests, trunks, hooks, garment bags, shoe racks, and wire-grid and plastic systems. Discuss inexpensive household articles which can be used for storing clothes. Examples: plastic bags, boxes (including shoe boxes), baskets. Discuss some solutions for hanging clothes in a room without a closet. Examples: broom handle fastened across a corner, back-of-the-door racks, portable closets. [NOTE TO TEACHER: Floor storage, lowered clothes rods, and shelves within reach are storage ideas that will be helpful for handicapped students.]
	Collect magazine pictures and advertisements to illustrate the types of closet and clothing storage accessories available. Which ones would you like to have? Why? Would they help in your clothes storage? Summarize storage accessories which are necessary and those which are luxury items.
	Discuss various storage facilities and arrangements for storing clothing items. Include knits, shoes, blouses and shirts, skirts and pants, long and short dresses, accessories, undergarments, coats, raingear, and swimwear. How should sweaters and stretchable knits be stored? Why should

shoes be stored in shoe bags or on a shoe rack or shelf rather than on the floor? Should clothes be kept in plastic bags? Why or why not? How will hanging short clothing together allow for more storage space? What clothing and accessories can be stored on the back of closet doors which open out? Discuss correct procedures for storing out-of-season clothes. Name containers which are good for storing out-of-season clothes. Why should only clean clothes be stored? What special precautions should be taken when storing wool or wool-blend garments?

Prepare a bulletin board to show clothing storage accessories and arrangements. Suggested title: "There's More to Storage Than You Think." A poem may be included. Example:

> "There's more to storage than you think.
> And if you find you're on the brink
> Of losing track and beginning to sink
> Beneath a mound of clutter and kink;
> Then get organized. Don't be a fink.
> Proper can be the missing link."

Read selected references to identify storage principles. Share your findings with classmates. [NOTE TO TEACHER: Examples of storage principles include: (1) Store items near the place they are to be used or put on. (2) Store like items together. (3) Store items where easily seen. (4) Store regularly used items within easy reach. (5) Store items so they are easy to grasp and replace. (6) Store heavy items on or near the floor.]

Work in small groups to plan a closet following the storage principles previously identified. Organize the closet for convenience and for minimizing clothing care. Plan to use closet accessories as needed. If you plan to make any of the closet accessories, include magazine pictures, directions, or sketches in your report. A diagram of the closet chould be included in the report. The diagram should show all rods, shelves, hooks, etc., to be in the closet. Summarize why specific storage decisions were made. Present your report to the other groups. [NOTE TO TEACHER: The students should use realistic closet measurements for this project. They should plan closets for male and female students. Students may want to use their own closet and closet measurements for this activity. If the closet is shared with a brother or sister, this should be considered in the project.]

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c. Care

Read selected references to gain a better understanding of clothing care. How do clothing care routines contribute to your personal appearance? Discuss daily routines of clothing care and periodic clothing care activities. Examples: Daily–Put on and take off clothing properly, and hang clothes properly. Weekly–Launder, iron, press, and mend. Seasonally–Restyle and store. Why should you plan a definite time each week to give your clothes the care they need?

View a filmstrip on the basics of laundering clothes, or go on a field trip to a laundromat. Discuss the steps to be taken in washing and drying clothes in automatic washers and dryers. How can care labels on clothes aid in laundering a garment? Discuss how to prepare clothes for washing. Why should you check the pockets of garments? What will be the results of a ball-point pen or facial tissue left in a pocket? Why should you close zippers and fasteners on clothes to be laundered? Why should stains be removed as soon as possible, or before washing in hot water? What will happen if you pour chlorine bleach directly on clothes? What happens to clothes when the dryer is overloaded? What may be the results of using a temperature that is too hot when drying clothes? Why should clothes be removed from the dryer as soon as it stops?

Divide into small groups and plan a report on the proper care of clothing. [NOTE TO TEACHER: Prior to students preparing reports, give them guidelines, such as questions to answer, for writing the reports. Depending on the abilities of students, you might assign easier topics to some students and topics of more difficulty to advanced students.] Select one of the following topics: procedures for laundering corduroy items; laundering sweaters; reducing the dinginess of grayed nylon garments; using coin-operated machines at a laundromat; removing stains from garments; hanging, folding, brushing, and airing garments. Base your reports on information found in selected references, the school library, and current magazines. Present your report to classmates.

Watch your teacher demonstrate the correct methods for pressing and ironing clothes. What is the difference between pressing and ironing? How should you care for the iron? When should a pressing cloth be used?

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Analyze your clothing care habits. Are your clothes ready to be put on when you get them out of your closet or drawer? Do you often have trouble finding where you placed your clothing and accessories? How much time do you spend getting dressed each day? Do your clothes last as long as you would like for them to? Make an estimate of how much you spend on clothing in a year. How can this cost be reduced? Discuss how your clothing care habits can affect the amount you spend on clothes. Do you crowd things in your closet? Do you hang clothes on hangers haphazardly? Do you leave blouses and shirts unbuttoned when hanging them up? Do you hang sweaters or knits on hooks? Do you throw clothes on the floor? Make a plan to improve your clothing care habits. Also make a plan to improve the closet and storage space which is available to you.

d. Packing

Look at pictures to identify the types of luggage available. [NOTE TO TEACHER: Pictures and descriptions of luggage may be found in magazines, catalogs, or on labels on pieces of luggage in stores.] Discuss the advantages and disadvantages of suitcases, carry-on luggage, suitcases with wheels, soft or hard-side luggage, and expandable luggage.

Watch as your teacher demonstrates how to pack various pieces of luggage. Why is it advisable to "travel light" when planning clothes and accessories for a trip? Is it wise to make a written list of what you plan to pack? Why? To minimize clothes wrinkling in a suitcase, how should you fold dresses and skirts? Coats and jackets? Blouses and shirts? Pants and trousers? Should tissue paper be used to prevent wrinkles? Why or why not? Why should you balance the weight of garments and level the layers of clothes? Where should shoes be placed in a suitcase? Why should you alternate the thickness of folded garments? Is it a good idea to use undergarments to fill in low spots and corners? If using one suitcase, where and how should toilet articles be packed? How are clothes placed in a garment bag? Should clothes be buttoned and zipped before being put in a garment bag? Why or why not? How should toilet articles be packed in a garment bag? Discuss ways to seal liquids and aerosol containers.

Interview persons who travel a lot. What special tips can they give you for packing? Share your findings with classmates.

Work in small groups. Assume a student is going on a trip. The student will leave Friday evening, spend Saturday and Sunday at the destination, and travel home Monday evening. Decide on the purpose of the trip, location, probable or planned activities, season of the year, and predicted weather conditions. Then make a check list of items the student will need to pack. Decide on the type of luggage the student will be taking. Describe the procedure the student will use in packing as well as the order of packing. Present your plan to the other groups. Do they agree or disagree with the packing procedures used?

COMPETENCY: *Ability to perform simple sewing tasks*

SUB-COMPETENCIES:

Select a sewing project.

Select and purchase fabric for a sewing project.

Follow correct procedures for using small sewing equipment.

Follow proper procedure for operating a sewing machine.

Use appropriate methods for preparing fabric.

Use correctly and safely the various types of pressing equipment.

Use various measuring techniques.

Follow appropriate procedure for layout, pinning, cutting, and marking.

Construct plain seams.

Attach fasteners.

Construct a finished hem.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
B. Learning Simple Sewing Skills 1. Project selection	Brainstorm to identify guidelines for selecting simple sewing projects. [NOTE TO TEACHER: Before discussing the selection of projects, you may want to take a survey to determine the sewing skills of your students and to identify students already having sewing skills.] Discuss characteristics needed for a simple sewing project. How will the simple sewing project help you to learn some of the skills needed by everyone who sews? Place a list of the guidelines for selecting a simple sewing project on the bulletin board or the chalkboard. View pattern catalogs to identify projects that would be simple to sew. Examples: pillow, vest, tote bag. [NOTE TO TEACHER: It is advised that students construct a simple project rather than a garment. Some teachers prefer that, at this level, all the students make the same project–pillow, tote bag, etc.] Keep in mind the guidelines for selecting a simple sewing project as you look at the pattern catalogs. Discuss your selection with classmates. Is the project as simple or more complicated than you first thought? Select a simple sewing project. Discuss the project with your teacher and classmates.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
2. Fabric selection	Brainstorm to determine the types of fabrics suitable for projects selected by class members. [NOTE TO TEACHER: Point out to students that suggested fabrics are listed on the backs of pattern envelopes. Usually a garment will be shown in a plaid or stripe if it can be used for the pattern. The pattern envelope will also state if the pattern is not suitable for obviously diagonal fabrics. The amount of fabric needed for the pattern will be listed. Extra fabric is required for matching plaids, stripes, and one-way designs. Knowing the amount of fabric required will enable students to figure the cost of their project. When selecting fabric, students should also consider whether the fabric is becoming, the appropriateness of the fabric for the pattern, the care of the fabric, and the quality of the fabric. An inexperienced shopper can look for a firm, uniform weave, and an even dye color with no white spots in the print color. Students can test if fabric will shed wrinkles by crushing a small amount of the fabric in their hands.]
	View examples of recycled garments that have been changed into other projects. [NOTE TO TEACHER: Display projects such as tote bags and bicycle backpacks made from old blue jeans, patchwork pillows, travel cases for jewelry, cosmetic or toilet articles made from the fabric of discarded garments. Students may have projects made from recycled garments they would like to share with the class.] Do you have any items or garments that can be recycled for projects?
	Select fabric for your sewing project. Will you need to purchase fabric, or do you plan to recycle fabric? [NOTE TO TEACHER: You may want to check fabric samples before students purchase fabric.]
3. Small sewing equipment	Watch as your teacher shows you the sewing equipment you will need. Discuss the function of each piece of sewing equipment. What is the difference between scissors and shears? Why is a thimble used for hand sewing? Make a list of the sewing equipment you will need when working on your sewing project.
	Make a bulletin board to designate sewing equipment needed for your sewing project. Suggested titles: "Sewing Notions for Sewing Motions" and "What's Your Equipment Quota?"
	Play the game "Equipment Inquiry" to identify sewing equipment. [NOTE TO TEACHER: Attach to the back of every class member a sheet of paper on which the name of a piece of sewing equipment is written. Although visible to the other class members, each individual cannot see the name of the sewing tool on his/her own back. By

describing the functions of the tool, class members give each other clues to help each person identify the piece of equipment she/he represents. Set a time limit for identifying the objects.]

Determine piece(s) of small sewing equipment needed for a specific sewing task. Draw a slip of paper prepared by your teacher. Read the task to be performed; name the equipment to be used. [NOTE TO TEACHER: Tasks could read: removing a seam, trimming a seam, hemming an item, protecting finger, etc.]

Bring small sewing equipment needed for your project to class. Let your teacher check your items. What type of container are you going to keep your small sewing equipment in? Discuss how to label the equipment so that the items can be kept track of and easily returned to owner. [NOTE TO TEACHER: Point out that students should mark all sewing equipment that belongs to them. As the pincushion that sits on the table may be knocked around, the pincushion that fits on the wrist may be more helpful to the blind or visually impaired student. A wrist pincushion can be made from a round pincushion by sewing a loop of elastic to the round pincushion.]

4. Sewing machine

Read selected references, read the instruction booklet that comes with the machine, or view transparencies or a filmstrip describing the parts of a sewing machine. (See Transparency 5) List parts and locate each part on the sewing machine you will use in class.

Work in pairs to indicate various parts of a sewing machine. Describe the functions of each machine part to your partner. [NOTE TO TEACHER: Blind students can locate the machine needle by bringing the index finger of the left hand to the set screw above the needle before putting foot on the foot control. Tell students that the needle is up if the set screw is high; the needle is down if the set screw is low.]

View filmstrips or charts which illustrate correct procedures for operating a sewing machine. Discuss procedures and watch your teacher demonstrate filling the bobbin, threading the machine, and using the stitching guide.

Practice operating a sewing machine by performing the following tasks: fill the bobbin, thread the bobbin, insert machine needle, and thread the machine. Ask your teacher for help as needed.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Practice sewing straight lines, curves, and corners by sewing on stitching charts. While operating the sewing machine, try to stitch straight and try to turn square corners. Practice stitching close to a folded edge. [NOTE TO TEACHER: After students practice on stitching charts, have them practice with scraps of fabric. When a student can correctly identify machine parts, thread machine, and stitch according to directions, etc., award with a "Sewing Machine Driver's License." "Tickets" can be given later for incorrect use of the sewing machine. For blind students or students with impaired vision, it is suggested that the thread and needle be removed from the sewing machine until student has machine speed and fabric under control. By keeping fingertips flat on throat plate of machine and by using the prongs of the presser foot to locate needle, blind students will be less likely to get fingers caught by the machine needle as their fingers follow the fabric near the completion of a seam. A magnifying glass that attaches to the machine may be helpful for visually impaired students. A guard may need to be placed on the machine for some students to prevent injury.]
5. Fabric preparation a. Grainlines	Watch a demonstration as your teacher discusses the grainline of fabric. Define the following terms: *selvage, crosswise grain, lengthwise grain,* and *true bias.* Discuss the differences between fabrics that are on and off-grain. [NOTE TO TEACHER: Use fabric samples to show fabrics which are on- and off-grain.] How do grains affect the overall appearance of a garment (hems, printed designs, etc.)?
	Examine a variety of garments to determine if the garments are on-grain. Divide the chalkboard into two halves. Label one side "On-Grain" and the other side "Off-Grain." Record the favorable characteristics of a garment that is *on-grain* under that column. Record the characteristics of a garment that is *off-grain* under that column. Analyze the findings of both columns.
b. Straightening	Watch as your teacher demonstrates the correct procedures for pre-shrinking fabric and straightening grainlines and ends of fabrics. Why is it necessary to pre-shrink fabric? How do you straighten fabric ends by tearing, drawing a thread, or cutting on a prominent line? Discuss the type of fabric each straightening procedure would be most suitable for [NOTE TO TEACHER: Types of fabric and suitable straightening procedures: firmly woven fabrics—tearing; soft, stretchy, or loose weaves—drawing a thread; fabric with woven stripe, plaid, check or linear design—cutting on a prominent line.] How do you straighten fabric that is slightly off-grain?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Work in pairs and straighten the fabric to be used in the sewing project. Watch as your partner completes the straightening procedure; then switch roles.
6. Pressing	Brainstorm to list items of equipment used for pressing, and state the purpose of each. Examples: iron, ironing board, tailor's ham, point presser, sleeve board, and press cloth. Discuss the use of each piece of equipment used for pressing. Discuss how homemade pressing equipment can be made. [NOTE TO TEACHER: Examples of homemade pressing equipment are 1) PRESSING CLOTH. Requires ½ yard of muslin. Leave the selvages at each narrow edge. Pink the long edges with pinking shears. Wash the pressing cloth before using to remove sizing or finish. 2) TAILOR'S HAM. Requires two 8" x 12" oval pieces of firmly woven cotton or wool fabric (you might prefer to use one piece of cotton and one piece of wool). With right sides together, machine stitch around the edge of the ovals, leaving an opening. Turn right side out. Stuff and pack firmly with fine sawdust. Stitch the opening closed. 3) SEAM ROLL. Roll up newspapers or magazines. Cover with a thin layer of foam and then with heavy white cotton or calico. Stitch sides and ends tightly to hold in place. 4) PRESS PADS. Small press pads can be made from two pieces of firmly woven cotton. A 6" x 4" pressing pad is a convenient size for shaping darts, pressing and molding tops of sleeves over shoulders, curved collars, etc. With right sides together, machine stitch around the edges, leaving an opening. Turn right side out. Stuff and firmly pack with fine sawdust. Students might make these items for individual use or as equipment for the classroom if such items are needed.] Read selected references to gain a better understanding of pressing. Define *pressing*. Discuss guidelines to follow when pressing. [NOTE TO TEACHER: You may want to review points of the ironing/pressing demonstration presented earlier with care of clothing. It is suggested that students recognize the difference between pressing with lengthwise grain and crosswise grain.] Press fabric that is to be used in sewing project. Be sure to follow guidelines for pressing.
7. Measuring techniques a. Tape measure b. Yardstick c. Sewing gauge	Listen as your teacher discusses measuring techniques. Name the measuring devices you may be using with your sewing project. Discuss how to use and read a tape measure. When is a tape measure most often used? When is it best to use a yardstick? Discuss how to use a sewing gauge. When are you most likely to use a sewing gauge. Which of the measuring devices do you plan to use on your sewing project? Why? [NOTE TO TEACHER: Staples on a plastic

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	or cloth tape measure can be used to indicate inch and foot measurements for the blind or visually impaired student. For example, place horizontal staples on each foot measurement– one staple at the first 12 inches, two staples at 24 inches, etc. Place vertical staples on each inch measurement. Machine stitching may be used in place of staples. Either procedure will allow the student to feel and identify the measurements. A small notch or a white glue raised dot can be used to indicate inch and foot measurements on a wood yardstick for blind and visually impaired students.] Divide into small groups. Plan a demonstration on how to use and read a tape measure, a yardstick, or a sewing gauge. Refer to selected references for information on measuring techniques. Present the demonstration to the class. Work in groups of two. Practice using measuring equipment by measuring length and width of fabric. Also practice skills for using a seam gauge. [NOTE TO TEACHER: Give the students specific items to measure.] Have your teammate check your work. Did you have difficulty using any of the measuring devices? Select the measuring device needed for your sewing project. Follow the proper procedures for using the measuring device.
8. Pattern layout	Observe a demonstration by your teacher on correct pattern layout and pinning. [NOTE TO TEACHER: Refer to pattern guide sheet if project requires one.] Why is it suggested that you circle the pattern layout you will be using? Why should you place pattern pieces you will not be using back in the envelope? Why or why not? Why should you follow the pattern layout for the item you are making? Why should you lay out the entire pattern on the fabric before starting to cut? What do dotted lines on the pattern outline mean? What do shaded pieces on the pattern layout mean? How can you tell when to cut a pattern piece on the fold? To cut a piece only once? To cut a piece twice? How can you tell if the pattern is laid correctly on the grain of the fabric? Place pattern pieces for your project correctly on your fabric, following procedures demonstrated by the teacher. Have your teacher check your pattern layout.
9. Pinning	Watch as your teacher shows you how to pin pattern pieces to fabric. Discuss the rules for pinning pattern pieces to fabric. How close should you place pins? In what direction should pins be placed? How should you pin corners? [NOTE TO TEACHER: Students with limited

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	hand and finger dexterity may find it easier to use pins with ball heads or T-pins, even though these pins often have a very sharp point. Colored plastic heads make pins easier to see. Students may also use a small magnet to take pins from the box. The magnet can also be used to pick up pins that drop on the table or floor.] Pin the pattern pieces for your project to your fabric. Have teacher check your work. [NOTE TO TEACHER: Some handicapped students may find it easier to use weights rather than pins to hold the pattern to the fabric.]
10. Cutting	Observe your teacher demonstrating the correct way to hold scissors and cut fabric properly. What type shears are recommended for cutting? How do the bent handles help ensure an accurate cutting line? Why should you cut with long, even strokes? Should you close the blade completely while cutting? Why or why not? Discuss how to hold scissors properly; keep fabric flat; cut in the direction of grain; and cut around notches. [NOTE TO TEACHER: The blind or visually impaired student will find it helpful to use surgical scissors (bandage scissors) for cutting fabric because the knob on the bottom blade can be lined-up with the fabric and the angle of the blade allows the scissors to remain flat on the table. The blind student will cut more accurately if the shears are only partially opened. They can cut slowly with the shears while keeping the other hand on the edge of the pattern. The student with limited arm or hand movement will find it easier to manipulate shears with a knife-sharp edge, such as the Gingher scissor. Students with certain physical limitations may find it easier and less tiring to use electric scissors.] Practice cutting and pinning procedures by cutting various samples from fabric. [NOTE TO TEACHER: Use mimeographed pattern of curved lines, straight lines, notches, corners, etc., and have students pin on scrap of fabric and cut.] Demonstrate skill in cutting out your project. Ask your teacher to check your work.
11. Marking	Brainstorm to identify reasons for marking pattern pieces. How does marking a pattern aid in the assembly of the item? How important is accuracy in transferring markings from pattern to fabric? Read references supplied by teacher (magazine articles, pamphlets, etc.). Describe different ways of marking fabric, such as basting thread, tracing wheel and carbon paper, pins, chalk pencil, or tailor's tacks.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Watch your teacher demonstrate correct marking procedure. [NOTE TO TEACHER: Demonstrate ways to mark fabrics using sample pieces of fabric. Assist blind or visually impaired students by marking darts, notches, and other markings on the pattern pieces. Small dots made of brightly colored adhesive-backed tape or cut from felt can be placed on the pattern. Use two dots for a dart, one dot for a notch, etc. Braille, felt, or tape letters placed on pattern pieces can also denote whether the pattern piece is a skirt front (SF) or a blouse front (BF), etc. (For the sewing project, for example, a pillow top could be marked.) Grainlines can be marked with masking tape or with bias tape stitched into place. Fastener placement could be marked with staples. Use different types of markings when a pattern contains several types of markings because all felt or tape markings might confuse the student. It is very important that the student understand the markings you are using.] Discuss factors to consider in choosing a method for marking fabric. Which method do you plan to use on your sewing project? Why?
	Choose a marking method suitable for your sewing project. Use correct marking techniques to transfer pattern markings to the fabric. Ask your teacher to check your work.
12. Construction a. Plain seams	Watch as your teacher demonstrates the correct method for pinning and stitching a plain seam. How do you know what width to make the seam? Are right sides of fabric placed together? Is it important to match the cut edges and notches on the fabric? Why? [NOTE TO TEACHER: It may be helpful to students if you mark 5/8" from needle with masking tape on the needleplate of the machine. A tape stitching guide is most helpful to blind or visually impaired students. Use ½" wide adhesive tape, and place one strip of tape lengthwise from the front of cabinet to the metal bed. Place a second strip of adhesive tape from presser foot to the back edge of the cabinet. Additional layers of tape should be added until the edge of the tape can be felt through the fabric. The left side of the tape is the stitching line. The right side of the tape is the seam allowance. See Transparencies 6-9 on making the basting stitch, slipstitch, vertical hemming stitch, and the catchstitch. Use fabric samples 4" x 6" to demonstrate constructing the seams. Display the samples on a bulletin board for students to use as a reference as they work on their sewing project.]
	Practice sewing skills by constructing a sample plain seam on a fabric sample. Have your teacher check your work. [NOTE TO TEACHER: The visually impaired student may find it easier to see the needle's eye if the needle

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	is threaded against a white surface (white paper, contact paper, or fabric). It is suggested that students first thread an embroidery needle because of the larger eye. Sticking the needle in a padded brick will hold it upright and steady to aid physically handicapped students in threading a needle one-handed. Self-threading needles in a large size are easy to thread. The self-threading needle can be placed in a styrofoam spool or a cork. This will hold the needle firm. Students handicapped in vision or coordination may find it helpful to use a small needle threader. The needle threader has a small pointed wire loop which is pushed through the needle eye. The loop expands, making it is easier for the student to thread the needle. When the wire loop is pulled back through the eye of the needle, the needle is threaded. Another method for helping the student thread a needle is to prop a magnifying glass so that both hands can work below it when threading the needle.] Demonstrate skills by pinning and stitching seams on your sewing project. Have teacher check your work.
b. Fasteners	Study references to find the meaning of *closures* and *fasteners*. Share with classmates. Identify the type of fastener suitable for your sewing project. Discuss examples of types of fasteners and closures required in sewing projects of class members. Watch as your teacher demonstrates the application of fasteners. [NOTE TO TEACHER: Demonstrate the correct application of fasteners needed for projects–snaps, hook and eye, or a simple machine buttonhole. See Transparencies 10-11.] List guidelines for applying the fastener required on your sewing project. Practice applying fasteners to sample pieces of fabric. Follow the appropriate procedure for applying the fasteners. Attach fasteners properly on your sewing project. Ask your teacher to check your work.
c. Hems	Observe your teacher demonstrating various hem stitches. [NOTE TO TEACHER: It is suggested that hem stitches suitable for projects be demonstrated. See Transparencies 12-15 for hem finishes, a rolled hem, a hand hem, and a hem put in using the sewing machine.] Discuss methods of measuring, marking, and finishing the hems demonstrated by your teacher. Show individual skills in preparing hems by completing the following steps: measuring, marking, edge finishing, and hem stitching. Compare your sample hems with samples displayed by your teacher. Practice where improvement is needed. Complete hems on project if required. Have your teacher check your work. [NOTE TO TEACHER: Prepare a project or garment evaluation form or check list to use when items are completed. Students might like to exhibit projects or garments in a fashion show, local fair, classroom exhibit for open house, etc.]

COMPETENCY: *Ability to relate clothing and textile skills to the job opportunities*

SUB-COMPETENCIES: *Identify community service opportunities for persons with clothing and textiles job skills.*

Identify part-time jobs available to persons with clothing and textiles skills.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
C. Practicing Clothing and Textile Job Skills 1. Community service 2. Part-time jobs	Brainstorm to define what is meant by clothing and textile job skills. What types of jobs are available for persons with clothing and textile job skills? Compile a list of volunteer agencies which utilize individuals with clothing and textile job skills. Investigate the employment opportunities in your locale for persons with clothing and textile skills and report to the class. Study the want-ads section of a newspaper and determine which part-time jobs would be suitable for your skills. What new skills would need to be acquired?

COMPETENCY: *Ability to analyze career and job opportunities*

SUB-COMPETENCIES: *Describe entry-level jobs and possibilities for advancement in the field of clothing and textiles.*

Analyze personal qualities needed in clothing and textiles jobs.

Determine educational requirements for jobs in the field of clothing and textiles.

Analyze the employment outlook for jobs in the field of clothing and textiles.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
D. Exploring Careers in Clothing and Textiles 1. Career ladders	Listen to a home economics teacher or school counselor explain career ladders for clothing and textiles careers. Were you aware of these opportunities? Study the *Dictionary of Occupational Titles* to identify tasks performed by employees in careers related to clothing and textiles. What skills can you gain in clothing and textile courses which would be needed in these jobs? What other courses would be helpful? Participate in a field trip to a clothing and textiles industry to learn about entry-level jobs and possibilities for advancement. Differentiate between entry-level jobs and jobs that require education and experience.
2. Qualities needed	Brainstorm to list characteristics and qualities needed by people who work in the field of clothing and textiles. Explain why you think one quality needed for working in the field of clothing and textiles is important. Are some qualities more important than others?
3. Educational requirements	Research in the *Occupational Outlook Handbook* or school library to discover the educational requirements for a career related to clothing and textiles. Explain to your classmates the educational requirements needed for the career. Interview a person in your field of interests. Find out such things as job skills, training, salary, employee benefits, and opportunities for advancement. Share your findings with classmates.
4. Employment outlook	Listen to a school counselor or other resource person discuss present and future job needs in clothing and textile industries. What is the job outlook for the next 10 years? Discuss local situations which might provide employment in the area of clothing and textiles. Discuss ways to find out about these jobs.

HOMEMAKING I

HOMEMAKING I
CLOTHING AND TEXTILES

COMPETENCY: *Ability to meet individual needs through clothing*

SUB-COMPETENCIES:

Relate clothing to first impressions.

Relate clothing to self-concept.

Outline factors affecting the selection of apparel for the individual.

Utilize elements and principles of design in clothing selection.

Determine factors to consider in planning and managing a clothing wardrobe.

Analyze procedures for building a wardrobe.

CONCEPTS

A. Planning for Personal Improvement
   1. Importance of first impressions

LEARNING AND EVALUATION EXPERIENCES

Brainstorm to define "first impression." Is it the way you look to others, the way you feel about people when you first meet them, or both? Explain. Discuss the saying, "You never get a second chance to make a first impression." Discuss the relationship between clothing and first impressions. What are the results of following a fad in dressing? How does it affect first impressions? Do you think a first impression is important? Why or why not? [NOTE TO TEACHER: To introduce the topic of "first impressions" you might want to dress as though you were running late. Females could dress in rollers, robe over dress, work boots, etc. Males could wear a dress shirt with tie hanging loose, warm-up pants, boots, etc. Walk into the classroom in normal manner allowing students time to become aware of the situation; then introduce the topic. This will encourage students to think about the influence appearance can have on a first impression. Let students discuss their impressions.]

Work in groups to match words describing first impressions to appropriate clothing illustrations. Scramble the words and illustrations, and exchange with another group. Discuss any differences among words and illustrations matched by the two groups. Why may there be differences of opinions?

Look at the illustrations your teacher has placed on display. Select one illustration to represent the person you would choose for each description on a list provided by your teacher. Place the number of the picture selected next to the appropriate description on the list. Discuss why choices were made and the basis for choices since only clothing and looks can be seen. How can this be considered a first impression? Explain. [NOTE TO TEACHER: Select pictures from newspapers, magazines,

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	catalogs, etc., and display on poster board or bulletin board. Number each picture. Include more than one picture for each description. Descriptions might include best friend, employer, person I would loan money to, teacher, person I would like to date, etc.]
	Describe the most outstanding characteristics of someone you have seen or met recently for the first time. Explain the role of clothing in first impressions. Discuss how clothing becomes a clue to personality by conveying an impression of what the individual is, does, and believes. How does this affect the importance of first impressions? How can people present a false impression by the clothes they wear? Why is clothing such a determining factor in first impressions?
2. Developing a positive self-concept	Brainstorm to list personal attitudes communicated by clothing. Examples: respect or lack of respect for self and others, importance of clothing and self-confidence.
	Discuss how clothing reflects your mental attitude. What kind of mood are you in when you dress well? When you dress sloppily? When your clothing is unkempt? Relate your mood to the way you dress when you don't feel well. When you are tired. Happy. When it's raining. When the sun is shining. When you are anticipating a special date. When you are dreading an exam. Moods reflected might be: depressed, angry, frustrated, excited, nervous, happy, optimistic, etc.
	Watch a family television program. Write a summary of ways clothing was used to communicate each character's role and attitudes. Share your observations with classmates.
	Give examples of your community's customs of dress for weddings, funerals, sports events, and church. Explain ways clothing for these activities communicates moods or feelings.
	Discuss the question: "Do emotions influence your clothing choices, or do clothing choices influence your emotions?"
	Participate in buzz sessions to cite the basic needs of individuals. Divide the needs listed by each group into the following categories: safety, physiological needs, love, belonging, esteem, and self-actualization. [NOTE TO TEACHER: Define each word used as a category.] Discuss how these basic needs may be fulfilled through clothing. Example: Wearing clothes like those worn by a peer group may help a person feel that they belong.
	Interpret a person's clothing needs, based on a sketch or part of a novel or movie which pictures or describes a person. How can persons with limited income meet their clothing needs? Discuss how a person's self-concept may be affected by whether or not clothing needs are met.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Attach a sheet of paper on the back of another student. Write a positive comment on the sheet about that student's appearance. Move around the room until everyone has had an opportunity to write one positive comment about everybody. [NOTE TO TEACHER: After reading the comments about their appearance, students need to see their appearance as only a part of themselves.] After reading the comments directed to yourself, write a paragraph that relates your feelings about the comments. Do you see yourself as others see you? Why or why not? Why might there be a difference.
	Work in small groups and role play situations which depict how confidence, security, and self-assurance are gained through compliments about your appearance. Analyze the characters in the role plays. Why did they respond to compliments as they did? What caused others to compliment their appearance?
	Work in groups to make posters that illustrate "Clothing Communicates Self-Confidence." Display the posters.
3. Factors influencing clothing selection a. Kinds of design	Brainstorm to list factors which influence clothing selection. Examples: design, color, personality characteristics, body type and physical features, personal coloring, fads, fashions, styles. What is meant by having a sense of style in selecting clothes? How will understanding line, proportion, color and other art principles help you to develop your own personal style of dress?
	Read selected references to identify what is meant by *structural* and *decorative* lines in clothes. Define structural lines. Define decorative lines. [NOTE TO TEACHER: Structural lines are darts, seams, pleats, gathers, and other construction details that hold the garment together and give it shape. Decorative lines are made by applying such trims as lace, braid, buttons, embroidery, ribbon, ruffling, tucks, etc., to the garment to add interest or to call attention to a specific part of the garment.]
	Look through magazines and pattern books to find examples of structural and decorative design in clothing. Select three examples of each type of design to discuss with class members. Why should you consider both structural and decorative lines when selecting clothes? Discuss how structural and decorative lines go in three general directions—across, up and down, and at an angle. Discuss the directions of the structural and decorative lines on the examples you selected. Describe practical aspects of structural clothing design, such as openings that enable you "to get in and out," and skirts that allow walking and sitting ease. Point out decorative clothing designs that are beautiful but not functional, such as lace, ruffles, tucks, braid, or applique.

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

b. Elements of design

Study selected references to define the elements of design: *line, shape, space, form, texture,* and *color.* Discuss and compare your definitions of the elements of design with classmates. Why are the elements of design considered tools for creating desired effects?

Discuss the meaning of *silhouette.* View a transparency to identify the three classic silhouettes. (See Transparency 16) Discuss how these classic silhouettes have appeared in one way or the other in fashions throughout the years. Name variations of the classic silhouettes which you have in your present wardrobe.

View transparencies to learn about the types of lines and their effects. Include vertical, horizontal, diagonal, and curved. (See Transparencies 17-20) Name the four basic types of lines. Discuss how each type of line influences a person's appearance. How do lines emphasize figure assets and minimize figure faults? How can lines be used to make a person appear shorter or taller? Appear slim? Appear to have a fuller figure? How does the placement of lines affect the division of a garment?

Collect pictures which depict the different types of lines from magazines, pattern books, or catalogs. Describe the effect the lines have on the silhouette in each picture. List several body characteristics you want to either minimize or maximize. Select one style suitable for you. Why will the line of the garment look good on you?

Read selected references to learn how shape, space, and form relate to clothing. How do they affect the silhouette? How can space create an illusion in design? Share your findings with classmates.

Describe the feel of various fabric samples which your teacher has prepared. [NOTE TO TEACHER: The fabric samples could be arranged on a bulletin board or stapled onto individual index cards.] Define *texture* as related to fabric. [NOTE TO TEACHER: *Texture* is the smoothness or roughness of a fabric's surface.] Discuss the effect the texture of a fabric can have on the appearance of a person. Discuss fabrics which make a person appear larger or smaller. What effect will the following have on a person's appearance? Corduroy? Chino? Satin? Tweed? Long-haired fur? Dull textures? Smooth or shining textures? Pile or plush fabrics? Give examples of fabrics suggesting words such as "elegance," "warmth," etc.

Divide into teams of two. Drape fabrics of various textures over your body to determine the effect of texture on your silhouette. View yourself in a full-length mirror. [NOTE

CONCEPTS **LEARNING AND EVALUATION EXPERIENCES**

TO TEACHER: Fabric for this activity should be at least two yards in length.] Which textures are the most appropriate for your figure? The least appropriate? Does your teammate agree with your choices? Do you agree with the fabric choices of your teammate? What is your opinion about wearing a certain fabric because it is "in"?

Study selected references to find the meaning of the following color terms: *primary, secondary,* and *intermediate colors; value; intensity; hue; warm colors; cool colors; accent colors;* and *color wheel.* Discuss these definitions in class. Place terms and definitions on a bulletin board entitled "Color Our World."

Look at a color wheel. Discuss how the color wheel can be used as a guide for choosing and combining colors. Identify the following color schemes: monochromatic, analogous or neighboring, complementary, and triadic. Describe the characteristics of each color scheme. Name the neutral colors. [NOTE TO TEACHER: *Neutrals* are black, white and gray.] Present your project to class members.

Read selected references to learn the effect of light, bright, dark, and dull colors on the apparent size of an individual. Illustrate the law of color areas by dividing the space of a garment and giving examples of colors appropriate for each space. Example: A small, bright area will balance a larger, duller area of a garment. Share your findings with classmates.

Analyze a specific garment to point out the types of lines, the shape or silhouette, the textures, and the colors. Determine the effects of each element of design on the garment and on the wearer. [NOTE TO TEACHER: The garment might be one from a local clothing shop or department store. Pictures of garments could also be used.]

c. Principles of design

Study references to define the following principles of design: *balance, proportion, rhythm, emphasis,* and *unity.* Discuss your definitions with classmates. How may creativity be expressed by applying design principles to clothing? [NOTE TO TEACHER: See Transparencies 21-25 on the principles of design.]

Prepare a bulletin board depicting the principles of design. Use accessories to demonstrate the principles of design in dress. Suggested title: "Five Keys to Clothing Design." [NOTE TO TEACHER: Clothing for females and males should be illustrated on the bulletin board.] Discuss if it is essential to always include all of the principles of design in a garment. Why are the principles considered when designing clothing?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
d. Personality characteristics	Collect pictures of current fashion from magazines, pattern books, and catalogs to illustrate the principles of design in male and female clothing. Illustrate each principle with a picture of a garment. Include captions on the illustrations. Discuss the pictures with your classmates. [NOTE TO TEACHER: The pictures with captions could be mounted on single sheets of construction paper for a colorful room display.] Brainstorm to identify ways personality may influence clothing selection. Describe clothing which would be appropriate for specific personality types, such as introverted, extroverted, shy, athletic, dramatic, fashion-conscious, hip, ingenue, or outdoors type. Discuss how clothing selections are an expression of a person's personality. Role play situations that show how your personality can be expressed through clothing choices. [NOTE TO TEACHER: Provide props, such as a letter jacket, turtleneck sweater, and western shirt, in large sizes that could be slipped on over clothes; or have students provide their own props. Students could also come to school wearing an outfit they consider appropriate for a certain personality type and see the reaction from other students.] Analyze the characters in the role plays to determine why they made the choices they did. How were you able to identify some of their personality characteristics? What effect did their clothing choices have on the way they acted in the role play?
e. Figure type and physical features	Read selected references to learn how a person's figure type influences clothing selection. Discuss how your figure type is based on your height, proportion, and shape or silhouette. Do figure types refer to a person's age? Explain. Discuss characteristics of the body types. Examples: tall and slim, tall and heavy, average, short and slim, short and heavy, swayback, wide hips, protruding abdomen, etc. Discuss the types of clothing appropriate for each figure type. Compile a class list of general guidelines an individual may follow in choosing clothing appropriate for personal characteristics. Examples: broad shoulders, heavy thighs.
f. Personal coloring	Study a chart of figure types. Determine your figure type by selecting the figure type which looks most like you. Keep in mind the characteristics of each figure type as you are determining your figure type. [NOTE TO TEACHER: Figure charts for both males and females may be found in textbooks. Some of the pattern companies publish wall charts of figure types for males and females.] How will an understanding of your figure type aid you in selecting clothes?

Read selected references to learn how skin tone, hair color, and eye color determine the effect colors have on a person's appearance. Share your findings with classmates. Discuss how most skin tones are made up of yellow and red pigments. How does the amount of pigment in the skin affect the color of the skin? Discuss the color of the skin. Discuss how hues which are much lighter or darker than hair color highlight the hair color. How can color make the color of the eyes stand out? Discuss the basic types of personal coloring. [NOTE TO TEACHER: Basic types of personal coloring are: blonde, brunette, brownette, and redhead.] Summarize the characteristics of each color type. Do persons having certain colorings also have certain skin characteristics or types?

Determine the most flattering color choices for your personal coloring. Drape various colored fabrics around your shoulders. View yourself in a mirror. [NOTE TO TEACHER: Student should view the fabrics in both artificial and true daylight because artificial light may influence the appearance and effect of the colors. Females should test the colors without makeup to get a true reaction of their skin tone to the color of the fabric.] Make a list of the colors you find most flattering for your personal coloring and those colors which you should not use.

Make a personal color chart. Use colored pencils, magazine pictures, and fabric swatches to show the colors you found most flattering for your personal coloring. How can the color chart aid you in selecting clothes?

g. Fads, fashions, and styles

Read references to find definitions of *fad, fashion*, and *style*. How do they differ? How are they similar? Explain what is meant by a "classic style." Name current fashion terms. Label particular styles from popular periods, such as the Twenties, World War II, Postwar Era, Fifties, Sixties, Seventies, and Eighties. What characteristics were common throughout a specific period? Are any of these styles popular today? Which ones have been revived in recent years?

Look at examples of clothing which represent fads, fashions and styles. [NOTE TO TEACHER: Arrange examples, such as student photographs, yearbook pictures, or clothing items for display.] Which categories are illustrated in the clothing of your classmates? Explain how fads, fashions, and styles have influenced your clothing selections.

Predict items which will become fashion and those which will die out as a fad from the clothing apparel worn by your peer group. Give reasons for your predictions. Discuss fads that have been popular during the past few years.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Work in small groups. Prepare a class presentation to illustrate fads, fashions, and styles available for purchase. From a consumer standpoint, point out the advantages and disadvantages of purchasing or constructing fad accessories or clothing. Summarize the reasons a consumer may choose to purchase fads, fashion, or style.
	Prepare a report on a current designer and show how the designer combines historical styles and contemporary ideas to create clothing designs using magazines, newspapers, and designer sections of pattern books. Share with the class.
	Design an ensemble which you believe will be fashionable, yet not short-lived. Show how fads may be used to complete the ensemble. Apply your knowledge of fads, fashions, and styles in making clothing selections. What may determine whether an ensemble will be short-lived on the fashion market? [NOTE TO TEACHER: Students may use sketches; pictures from magazines, catalogs or pattern books; and fabric swatches when preparing the project.]
4. Wardrobe planning a. Factors influencing wardrobe planning	Read references to find a definition of *wardrobe*. Example: A collection of clothing which a person wears during any one season of the year. List factors that may influence individual wardrobe requirements, such as climate, activities, community, school, age, available resources, and present wardrobe. Discuss the effects each factor may have on wardrobe requirements.
b. Characteristics of a well-planned wardrobe	Brainstorm to identify characteristics of a well-planned wardrobe. [NOTE TO TEACHER: Point out to students that a person with a well-planned wardrobe is one who does not suffer from "never having anything to wear."] Example: enough clothes for day-to-day needs. Point out the drawbacks of not planning a wardrobe.
	Summarize the benefits of a well-planned wardrobe. Share with class, and make a class list on a large piece of butcher paper which can be seen by the entire class.
	Make a bulletin board to illustrate benefits of a well-planned wardrobe. Suggested titles: "The ABC's of a Well-Planned Wardrobe," "Mirror, Mirror on the Wall," or "What is Your Wardrobe Image?"
	Analyze the clothing in your wardrobe. Do you have clothing in your wardrobe for various seasons? How is a wardrobe affected by keeping items not used? How may this type of wardrobe disadvantage be eliminated or avoided? What are the advantages of examining your wardrobe from time to time to find items that are not wearable? Discuss the statement "I don't have anything to wear."

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Role play situations depicting the effects of poor and wise wardrobe planning. Relate specific planning decisions to their results in wardrobe use.
c. Clothing inventory	Find an example of a clothing inventory in a reference book. Share with classmates. What is a clothing inventory? List information included in a clothing inventory. Cite reasons for keeping an accurate inventory of your clothing. Discuss the advantages and disadvantages of keeping an inventory of your clothing by seasons.
	Brainstorm to decide on a suitable clothing inventory form. Include the following points: garments on hand, description of each garment, condition of each garment to be worn, fit and style of each garment, garments that should be discarded, and garments that should be added to wardrobe.
	Use the inventory form designed in class to inventory your wardrobe. [NOTE TO TEACHER: You can prepare a case study for students to use for the inventory rather than their own wardrobes.] What are the steps in making a clothing inventory? What guidelines are helpful? How may a clothing inventory be used in wardrobe planning?
	Analyze the clothing inventory of your wardrobe or the case study wardrobe. Determine wardrobe needs based on the clothing inventory and your situation. Did you find garments in your wardrobe that you had forgotten you had? Do you like to wear certain garments more than others? Do you have clothes in your wardrobe that you never wear? Have you outgrown some of the clothing in your wardrobe? Do some of your clothes need repairs?
d. Basic garments	Study references to form a class definition of a *basic garment.* Example: A basic garment is one which may be accessorized to suit a variety of occasions. Name a basic garment which is popular today. Summarize reasons for including basic garments in your wardrobe. Examples: saves money and allows one garment to serve several purposes.
	Explain criteria for planning basic garments. Examples: simplicity, durability, good fit, flattering style, a good background for jewelry, a style that will not soon become obsolete, and, generally, of a darker color as dark colors tend not to be remembered as long as bright colors. Discuss how a basic garment can meet the needs of different activities and occasions.
e. Use of color	Brainstorm to identify advantages of color-coordinated wardrobes. Examples: Enchancing personal coloring, minimizing storage space required, allowing a variety of combinations with a few articles of clothing, and reducing wardrobe costs. How well color-coordinated is your wardrobe?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Listen to your teacher explain how to plan a color-coordinated wardrobe. Discuss the need to follow guidelines, such as using more solids than plaids, prints, or stripes; selecting a limited number of high-fashion colors; and developing a color scheme. Plan a color-coordinated wardrobe for a high school student. Select a color scheme. Plan the wardrobe so that a minimum of seven outfits can be coordinated from four major articles of clothing. [NOTE TO TEACHER: Students may find ideas for planning a color-coordinated wardrobe in textbooks, catalogs, pattern books, and magazines.] Discuss the planned wardrobe with classmates. Determine if the outfits can be worn for a variety of activities. What is the main function of the types of outfits created? How can more outfits be created? What is good or bad about the color selection? Why is it an advantage to have a color scheme?
f. Accessorizing	Brainstorm to identify the term "accessory." What items are considered "accessories"? Discuss the reasons accessories are an important part of the fashion picture. How can accessories: Enhance or detract from clothing? Give variety to a basic wardrobe? Express individuality? Keep a wardrobe fashionable? Extend a wardrobe? [NOTE TO TEACHER: You might ask a resource person from a clothing store or department to speak on accessorizing clothing with current accessories.] Apply principles of wardrobe planning to selecting accessories. Prepare a presentation on accessorizing a basic garment to fit various occasions, such as parties, church, school, sports events, or a wedding. Predict the number of clothing items that would be necessary for these occasions if the wardrobe did not include a basic garment. Use sketches or pictures from magazines and catalogs to illustrate your presentation.
g. Clothing budget	State the definition of a *clothing budget.* [NOTE TO TEACHER: Identify it as a financial plan which provides for clothing needs of family members.] Why is it important to consider the needs of each member of the family when planning a clothing budget? Brainstorm to list factors which influence personal clothing budgets. [NOTE TO TEACHER: Examples of factors to include: activities, age, time, and skills.] Discuss factors to consider before shopping for and purchasing clothing. Include articles of clothing needed, amount of money available, wardrobe color scheme, desired care qualities, and available shopping facilities.

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

Discuss the steps involved in forming a clothing budget. Examples: Estimate the money allotted for clothing, and plan the use of that money. How can the use of accessories stretch the clothing budget? Formulate a low cost clothing budget as a class. Include money for purchases, repairs, and care of clothing. Put the budget on a transparency as ideas are formulated. [NOTE TO TEACHER: Budget should be planned for both a male and a female.]

Use the model budget to complete a personal budget with the expenses you see appropriate for yourself. Plan the budget for your clothing expenditure.

5. Wardrobe building
   a. Sources of clothing
   b. Buying basics

Brainstorm to identify sources where clothing may be obtained. [NOTE TO TEACHER: Sources for clothing include: department stores, specialty stores, tailoring shops, secondhand stores, thrift shops, flea markets, garage sales, factory outlets, used clothing stores. Handicapped students may find catalog buying the most convenient source for clothing.]

Divide into small groups. Select one of the clothing sources. List advantages and disadvantages of obtaining clothing from the source your group selected. Indicate cost, condition of clothing, type of clothing available, etc. Present the report to classmates. Include an ad from the clothing source if possible.

Read selected references to identify general shopping guidelines to consider before buying apparel or fabric. Examples: Avoid buying on impulse or spending more than you had budgeted; avoid purchasing clothing on sale just because it is less expensive; sit, reach, and bend in a garment you plan to buy; become familiar with brand names and special labels pertaining to care; and check all points for good workmanship. Share your findings with classmates.

Read selected references to identify standards for selection of various articles of apparel. Examples: Grainlines should be straight; seams should be stitched evenly with enough stitches per inch to be durable for the intended use; linings should require the same kind of cleaning as the outer fabric of a garment; buttonholes should allow the buttons to pass through easily while holding the garment closed securely; and zippers should open and close easily. Cite specific standards for purchasing articles such as outerwear, underwear, sweaters, blouses, pants, skirts, shoes, dresses, shorts, and hosiery.

Examine several garments and answer the following questions: In what type of store would you expect to find these garments? Does the quality appear the same when you see people wearing the clothes? Why? How

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may workmanship affect the fit and overall appearance of a garment? How may workmanship and quality of fabric affect the cost of a garment? In what situations does the purchase of one item require the purchase of another? What are some indicators of the expense of a garment? When is a bargain really a bargain? What is the difference between "cheap" and "inexpensive" clothes? What is the difference in designer garments and those that are not designer? Is price always a true reflection of quality? Why?

Illustrate how consideration of shopping standards and guides may influence clothing purchases. Give examples of ways you can conserve energy when you are shopping. Consider the amount of energy used in manufacturing and transporting the items. Also consider the amount of energy you use to purchase the items. What are some ways to reduce the amount of energy used when shopping? How does this influence clothing purchases?

Use general shopping guidelines and standards to select one accessory item for a specific situation. Give reasons for your choices. Why may an accessory be suitable in one situation and not in another?

Read from selected references in order to define *comparative shopping*. Share your definition with the class. Discuss ways to do comparative shopping, such as researching in consumer guides and shopping in various types of stores. What information is needed in order to do comparative shopping. [NOTE TO TEACHER: Information needed in order to do comparative shopping should include: services provided by stores, prices, and quality.]

Divide into small groups. Use catalogs and newspapers, and visit a clothing or department store to show the best buy for an article or apparel for a specific situation. Present your findings to classmates.

Review procedures to follow when shopping for clothes by looking at a transparency. (See Transparency 26) Discuss the importance of planning your wardrobe purchases. Discuss the value of comparison shopping.

Apply shopping guidelines and standards and select a garment or accessory that would be a suitable addition to your wardrobe. Write a paragraph describing the experience, what you learned, and what you would do differently next time. Did you comparison shop?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
c. To make or buy	Brainstorm to list positive and negative opinions about making clothes and buying clothes. [NOTE TO TEACHER: Put up two long strips of butcher paper. Title one "Making Clothes" and the other "Buying Clothes." On the appropriate sheet, write the opinions of the students concerning making and buying clothing.] Discuss the advantages of sewing your own clothes, of making your own clothes. What are the disadvantages? How can sewing aid you in building up your wardrobe? Keeping within your budget? Give you a feeling of accomplishment and pride?
	Divide into four groups. Prepare reports explaining the following: Group 1: Advantages of buying your clothes Group 2: Advantages of making your clothes Group 3: Disadvantages of buying your clothes Group 4: Disadvantages of making your clothes Present the report to other groups.
	Divide into two groups and debate: "To Buy or To Make." Use a variety of resources for obtaining information to prepare the cases.
d. Recycling basics	Look at a display of recycled clothing and accessories. Listen as your teacher explains from what the items were recycled. How would you define "recycled clothing"? Discuss the different ways you can recycle a pair of worn jeans.
	Listen to a resource person who has recycled clothing discuss the creativity, expenses, and time spent on recycling. [NOTE TO TEACHER: It would add interest if the resource person could demonstrate how to recycle a garment.] List factors to consider when selecting articles to be recycled. Discuss how garments in your wardrobe could be recycled. How can you recycle jeans into a skirt?
	Give examples of items that have been recycled. Find pictures in magazines or newspapers; or bring articles that you, a family member, or a friend have recycled. Discuss the articles with classmates. Put all of the recycled articles in a display case for other students to see.
	Complete a project by recycling an old, used, or outdated garment. [NOTE TO TEACHER: Encourage students to be as creative as possible. Suggestions for projects may include: purses from pants legs, widening or narrowing pants legs, pillows or wall hangings from old shirts, skirts, or dresses; children's apparel from scraps of adult clothes; patchwork articles using old clothing, using braids and trims to change the appearance of a garment, etc.]

COMPETENCY: *Ability to construct or alter clothing for self and/or family members*

SUB-COMPETENCIES: *Determine pattern type and size according to body proportions.*

Coordinate appropriate fabrics and notions for pattern designs.

Make simple garment alterations.

Use basic small sewing tools and pressing equipment.

Demonstrate the use and care of the sewing machine.

Follow sewing safety procedures.

Exhibit skills in using basic sewing techniques.

Press garments as needed during construction or alteration.

CONCEPTS

B. Acquiring Basic Clothing Construction Skills
  1. Pattern and fabric selection
    a. Body measurements

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Look at charts in pattern books to identify body measurements that are necessary for selecting correct pattern size. Examples: height, bust, chest, waist, hips, back waist length, neck size, sleeve length, inseam. [NOTE TO TEACHER: Students can also look at the backs of pattern envelopes to identify body measurements used for pattern selection.]

Read selected references to identify the correct procedure for taking body measurements. Summarize your readings in outline form and discuss with classmates. Methods for taking measurements include these points: Accurate measurements should be taken when one is standing naturally and at ease; the tape measure is adjusted snugly but not tightly; and measurements should be taken over undergarments.

View transparencies to gain an understanding of procedures used for taking body measurements. (See Transparencies 27-30) [NOTE TO TEACHER: *Measuring Females; Chest or high bust*–Measure around body directly under arms, keeping tape parallel to floor. *Bust*–Measure over the fullest part of the bust and straight across the back. *Waist*–Measure at the natural waistline, keeping tape parallel to floor. Tie a string or ribbon at the natural waistline. *High hip*–Measure two to four inches below string at waist over top of hip bones. *Full hip*–Measure circumference of the fullest part of hips. This is usually seven to nine inches below waist. Measure distance from waist to hip and record both measurements. *Back neck to waist*– Measure from prominent neck bone down center back to string at waistline. *Skirt length*–Measure from waist at center back to desired point on leg for hem. (To obtain back dress length, add this measurement to back-neck-to-waist measurement). *Pant length*–Measure side from waistline string to center of knee, to calf, to floor, or to other desired length. *Arm length*–With arm slightly bent, measure from shoulder bone to elbow, then to wrist bone. Record each length. *Wrist circumference*–Measure at wrist bone. *Arm circumference*–Measure around fullest part of arm, generally one inch below armpit. *Neck circumference*–Measure fullest part of neck. *Shoulder length*–Measure from base of neck to shoulder bone. *Front neck to waist*–Measure from hollow at the top of the neck bone to center front waistline. *Bust point*–Measure from prominent back neck bone, over shoulder to bust point, to center front at waist. Record both measurements. *Instep*–Measure fullest part of the instep. *Crotch length*–Sitting on a hard, flat chair, measure from side waist at string to chair seat. *Measuring Males; Neck*–Measure around neck. Add one half inch for wearing ease. *Chest*–Measure around fullest part of chest. *Waist*–Measure at string placed around the waist. *Hip*–Measure at seat or fullest part of hips. Measure from waist to hip line. Record both measurements. *Back neck to waist*–Measure center back from prominent neck bone to waist string. *Crotch length*–Measure as for female. *Measuring Children; Breast*–Measure around the fullest part of the chest. *Waist*–Measure at string placed around the waist. *Hip*–Measure across hip bones or fullest part of hips. Measure from waistline to hip line. Record both measurements. *Back neck to waist*–Measure back from prominent neck bone to string at waist. *Height*–Measure child without shoes, standing against a wall. *Crotch length*–Measure as for females.]

Work in pairs to take body measurements. Record your body measurements on a card that can be kept for future use. [NOTE TO TEACHER: Index cards are convenient for recording body measurements. The date, student's name, figure type, and pattern size should be placed at top of card. Columns should be titled "Measurement," "Body Measurements," "Pattern Measurements," and "Adjustments Needed." Under Adjustments Needed have two columns + and -. See sample headings below.

Name ____________ **Figure Type** ____________
Date ____________ **Pattern Size** ____________

Measurement	**Body Measurements**	**Pattern Measurements**	**Adjustments Needed +**	**-**
WAIST				

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	The cards can be kept for future use and measurements updated as needed. Students might like to have two copies of the card–one to take with them when shopping and one for class.] How often should you update the information on your measurement card?
b. Body types and pattern sizing	View charts in pattern books or textbooks to identify body types for which patterns are made. Discuss terms used to define body types. How is body type determined?
	Illustrate characteristics of body types by making a bulletin board. Suggested titles: "Find Your Pattern Type and Size" or "Size Yourself Up."
	Look at size charts in pattern books to determine the pattern type and size that best corresponds to your body measurements. Are there differences between your body measurements and the measurements for which the pattern was designed? What can be done about these discrepancies?
c. Simple pattern selection	Use pattern books to discover patterns showing different degrees of difficulty. Differentiate between the easy and difficult patterns by pointing out the characteristics that make a pattern easy or difficult.
	Divide into small groups. Prepare a bulletin board, poster, or collage of patterns and pictures of garments that would be suitable for a person learning to sew. Display for classmates. [NOTE TO TEACHER: To provide variety, have some students depict suitable garments and patterns for the beginner; have other students display steps for selecting a pattern using pattern sketches, envelopes with fabric samples, and simple and difficult patterns.]
	Identify your sewing skills. Relate your skills to patterns you like. Show several patterns which are suited to your skills. Predict reasons some patterns may be too difficult for a person with your abilities. Select a pattern appropriate for your sewing skills. Have your teacher check your pattern selection.
	Identify factors to consider in selecting a pattern. Examples: your sewing ability, amount of fabric needed, type of fabric needed, your figure type, your body measurements, cost of fabric, and construction techniques to be learned. Discuss how selecting a pattern appropriate for your skills increases satisfaction derived from clothing construction.
	Refer to patterns provided by teacher and give examples of characteristics of easy-to-sew-patterns. [NOTE TO TEACHER: Include patterns with easy-to-follow instructions, few pieces, simple construction techniques, and relatively short period of time required to construct garment.]

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	Select from pattern books examples of patterns that would and would not be suitable for a person learning to sew. Examples: fewer pieces indicate simpler garments; styles requiring careful fitting are more difficult; construction techniques such as tucks, scallops, buttonholes, and points are more difficult. Why are photographs included with garment sketches in pattern books? Discuss your pattern selection with classmates. [NOTE TO TEACHER: Salespersons or clothing department or store managers might give you their old pattern books for classroom use.]
d. Pattern information	Look at pattern envelopes to gain a better understanding of the information provided. What information is found on the front of the pattern envelope? On the back of the pattern envelope? Discuss how the pattern envelope provides information needed in purchasing pattern, fabric, and notions. Examples: views, notions, yardage charts, body measurements, and descriptive information.
	Practice using the information on a pattern envelope. Use a pattern envelope to: a) select a view, b) determine yardage according to your size, c) list notions needed to construct the garment, and d) list pattern pieces needed to make the view chosen. Record this information on a chart and discuss with classmates.
	Determine the pattern pieces, fabric yardage, and notions needed to make the view you chose. Use the pattern you selected and your teacher approved when studying fabric and notion selection.
e. Selection of easy-to-sew fabrics	Read selected references and cite characteristics of easy-to-sew fabrics. Record characteristics. Examples: firmly woven; has body; requires few seam finishes; retains shape, feel, and drapability. Share your findings with classmates.
	View a fabric display to identify fabric suitable for a person beginning to sew. [NOTE TO TEACHER: Display samples should include fabrics which are closely woven on-grain, are nonbulky, require no matching, and have no nap. Fabrics with these characteristics promote success in a first sewing project.]
f. Selection of notions	Cite the notions recommended on pattern envelopes for various garments. Discuss how the selection of notions based on garment style, proportions, and color will complement the design of the garment.
	Visit a notion department in a store to observe the variety of fasteners, trims, and threads. Find out the uses and purposes of specific items. Share your findings with classmates.

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	Divide into small groups. Prepare a bulletin board entitled "Sewing Notions for Sewing Motions" or "A Notion to Sew."
	Listen as your teacher discusses coordinating thread, zipper, buttons, and other notions suggested on the pattern envelope. What is the importance of matching or coordinating notions with the fabric color? Point out that students should select buttons and notions which coordinate or accent the color and style of the garment. They should select thread that is a shade darker than the fabric because when thread is sewn in it appears to be lighter.
	Watch as your teacher demonstrates unsatisfactory coordination of notions and fabrics. [NOTE TO TEACHER: Examples to demonstrate: heavy metal zipper and sheer fabric; unmatched thread; zipper too short or long for opening; buttons out of proportion, etc.]
	Select fabric and notions suitable for the pattern chosen for your class sewing project. Have your teacher check your selections.
2. Small sewing equipment a. Cutting equipment	Look at the cutting tools as your teacher identifies and explains the use of each cutting tool. What is the difference between scissors and shears? Are both left-handed and right-handed shears and scissors available? What is the advantage of using bent-handled shears? Which cutting tool is often used to cut pattern pieces from the fabric? Why shouldn't you cut out pattern pieces with pinking or scalloping shears? When should pinking or scalloping shears be used? Explain the difference in pinking shears and scalloping shears. What is the seam ripper used for? Which cutting tool is useful in cutting threads at the start and end of each stitching line? What is the function of buttonhole scissors? Is it necessary to have all the various cutting tools? How can you economize on cutting equipment?
	Read selected references to gain a better understanding of the uses of cutting tools. Compile a list of beginning tools. Compile another list of additional tools. Go to a fabric store and obtain prices for items on each list. Share findings with classmates. Why are some cutting tools used for certain fabrics or materials? Discuss the main functions of each of the cutting tools.
	Divide into teams of two. Select one of the cutting tools and prepare a demonstration on its use. Include the procedure for holding and using the tool, the tool's main

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	function, approximate cost, and sample of the fabric or materials the tool should be used for. Refer to textbooks and library materials for the demonstration. Present your demonstration to classmates.
	Cite the characteristics of a good cutting surface. [NOTE TO TEACHER: Cutting surfaces should be at least 30 inches (76 cm) wide and 48 inches (122 cm) long. A more ideal area would be 38 inches (96.5 cm) high, 36 inches (91.5 cm) or more wide, and 6-8 feet (15-20.5 cm) long. The surface should be accessible from all four sides to make layout and cutting easier. Cutting boards made of heavy cardboard and marked on inch (2.5 cm) squares protect table top from scissors and pin marks.] Brainstorm to give examples of areas in the department that would meet these criteria. Examine the areas in the room that seem to have good cutting surfaces. What is the condition of each surface? How much space is available? How many people could use the area at once? Can you move freely in the area or is it confined? Name possible areas which could be used for a cutting surface in your home.
b. Measuring and marking tools	Look at the measuring and marking tools as your teacher identifies and explains the use of each tool. Discuss the function of each measuring and marking tool.
	Divide into groups of two. Select a measuring or marking tool and prepare a demonstration on how to use the tool. Present the demonstration to classmates. When do you use a tape measure? Describe the type of tape measure that is best when sewing. Why? How should you store a tape measure? When is a sewing gauge used? Explain how the pin skirt marker differs from a chalk skirt marker. When are marking tools used? Why should you use a marking tool color similar to the color of your fabric? Should pencils or ballpoint pens be used for marking? Why or why not? Discuss why marking on patterns should be transferred accurately to fabric.
	Test measuring and marking tools on various pieces of fabric. [NOTE TO TEACHER: Provide students with a variety of colors and weights of fabric.] Determine why marking tools may be appropriate for some pieces of fabric and not for others. Did you find that wax tailor's chalk was appropriate for wool? What happened when the wax chalk was used on thin or light-colored fabrics? Which tailor's chalk is used on most hard-surfaced fabrics? Cite factors in choosing a tool for marking fabric.
	Practice using the measuring and marking tools. How did you protect the table or working surface when you were using a marking tool? Do you find some tools easier to use than others? Which skirt marker do you prefer to use?

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	[NOTE TO TEACHER: Provide samples of fabrics for students to practice measuring and marking. A skirt on a mannequin will provide students an opportunity to practice using the skirt markers.]
c. Small sewing tools and supplies	View small sewing tools and supplies as your teacher discusses the various types and their uses. [NOTE TO TEACHER: Beeswax waxes thread as it is slipped through grooves in the beeswax container. The needle threader is helpful in threading both hand and machine needles. The wire of the needle threader is inserted into the needle eye and then the needle is pulled through. The sharp end of the pointer and creaser is used for pushing out sharp corners; the rounded end is for holding a seamline open for pressing. Bodkins are used for threading elastic, cord, or ribbon through a casing. Seam ripper is for removing stitching and slashing machine-worked buttonholes. The loop turner is used for turning bias tubing and fabric loops.] Which tools and supplies are necessities? Which are used now and then for special tasks? Which are useful for general sewing, but could not be called a necessity? To be successful in sewing, is it important to have all of the small sewing tools and supplies? Why or why not?
	Review cutting, measuring and marking, and small sewing tools by writing names of all the items on index cards. Play a game by dividing into teams. Take turns selecting an index card, locating the item listed, and explaining how it is used. [NOTE TO TEACHER: You might want to develop a bingo game for students learning the uses and identification of small sewing tools.]
	Research selected references to determine criteria for selecting hand tools and supplies for specific tasks. Where can these tools be purchased? How easily available are they? Share your findings with classmates.
3. Pressing equipment a. Irons b. Pressing boards c. Pressing cushions d. Pressing cloths e. Other pressing aids	Identify equipment used for pressing. Discuss the purpose of each piece of pressing equipment. Is it necessary to have all of the pressing equipment pictured? Determine the pressing equipment considered basic for construction pressing. [NOTE TO TEACHER: Basic pressing equipment includes: iron (preferably steam iron), ironing board, and press cloth. Point out to students that they may want to add other pressing equipment as the budgets allow.] Why is it important to press as you sew? Define *pressing*. What is the difference between pressing and ironing? Can you "overpress"? Explain. Look at a display of pressing equipment. Select one piece of equipment and describe its uses to classmates.

CONCEPTS

4. Sewing machine
   a. Parts
   b. Functions
   c. Threading and operating
   d. Controlling
   e. Adjustments

LEARNING AND EVALUATION EXPERIENCES

View a transparency to identify the parts of a sewing machine. (See Transparency 5) Locate each part on the sewing machine you will use in class.

Study references and make a list of the functions of the parts of the sewing machine. Share your findings with classmates.

Work in pairs to indicate parts of a sewing machine. Describe the functions of each to your partner.

Observe a demonstration showing procedures for filling bobbin, threading bobbin, inserting needle, threading machine, stitching straight lines, using stitching guides, adjusting stitch regulator, and using the reverse stitch. Discuss the importance of learning to control the machine when starting, slowing, and stopping it.

Practice the procedure for threading the sewing machine by completing a worksheet provided by teacher. [NOTE TO TEACHER: Prepare a worksheet with an illustration of a sewing machine. Have students draw lines that represent the threading procedure.] Why is it important for the thread to go between the tension discs and under the hook thread guide. [NOTE TO TEACHER: When thread goes behind or in front of the discs, there is no tension on the thread.] Are all machine needles threaded from the same direction? Why or why not?

Show skill in operating a sewing machine by performing the following tasks: fill the bobbin, thread the bobbin, insert a needle, thread the machine, stitch a straight line, use stitching guides, adjust the stitch regulator, and use the reverse stitch. [NOTE TO TEACHER: For blind students or students with impaired vision, the thread and needle may be removed from the sewing machine until student has machine speed under control. The machine needle can be located by bringing the index finger of the left hand to the set screw above the needle before putting the foot on the foot control. Tell students that the needle is up if the set screw is high; the needle is down if the set screw is low. Blind students should keep their fingers flat on the slide plate of the machine and move them slowly toward the presser foot, letting the index finger of the right hand touch the prongs of the presser foot. By keeping fingertips flat on the throat plate of the machine and by using the prongs of the presser foot to locate the needle, the blind student will not get fingers caught by the machine needle. A magnifying glass that attaches to the machine may be helpful for visually impaired students. A guard may need to be placed on the machine for some students to prevent injury.]

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Review references on machine stitching to describe procedures for regulating stitch length and tension. Explain factors to consider in selecting correct stitch length and tension for specific situations. Summarize the importance of regulating stitch length and tension. Give examples of correct and incorrect stitch length and tension. Estimate the immediate and long-term effects of correct and incorrect regulation of stitch length and tension.

f. Cleaning and oiling

Illustrate on a bulletin board the importance of proper sewing machine care. Suggested titles: "Have a Care–For Your Sewing Machine," or "Sewing Machine Care–What's In It for You?"

View a filmstrip or a demonstration on caring for the sewing machine. Discuss preventive maintenance as well as corrective maintenance. What happens when the sewing machine is not kept clean? Why is it important to become familiar with the care procedures listed in the manual for the sewing machine you are sewing on?

Work in groups to demonstrate proper care and storage of the sewing machine. Consult the sewing machine manual for instructions for cleaning and oiling the machine you are using. Locate the places where oil is required. How should you clean these places before and after oiling? How often is it recommended that you clean and oil the machine? Do all sewing machines require oiling? Why or why not? Explain why it is important to keep the machine closed or covered when not is use.

Use selected references and sewing machine manuals, and list the common machine problems and their remedies. Discuss with classmates, and compile all problems and remedies into one list. [NOTE TO TEACHER: Make copies of the list and attach to machine cabinets so students may be responsible for some aspects of machine maintenance.].

Practice proper care of the sewing machine you use in class throughout the construction unit. Continue to practice proper care of the sewing machine when sewing at home by following care procedures listed in the sewing machine manual. Read selected references to identify sewing safety rules and guidelines. List rules and guidelines individually on index cards. [NOTE TO TEACHER: Safety rules should include: Avoid machine stitching over pins; don't slide or throw scissors to another person; hand scissors to another person with the handles toward the person; keep needles and pins in pin cushion, never in mouth; handle seam rippers carefully; avoid using razor blades for ripping; keep floor and work area clean; avoid spills; hold the plug,

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	not the cord, when disconnecting or plugging in the sewing machine or iron; turn off the motor when the machine is not being used, etc.] Combine all class cards. Draw one of the cards and explain the safety rule or guideline to classmates. What should you do if the machine needle accidently goes through your finger? [NOTE TO TEACHER: The student should turn the hand wheel by hand to raise the machine needle out of the finger. Students should check with the school nurse after such an accident.]
	Make posters of sewing safety rules and guidelines. Display in the clothing lab. [NOTE TO TEACHER: Have each student select a different sewing safety rule so all safety rules can be displayed.]
	Role play situations depicting problems or hazards that are likely to occur in the clothing laboratory. Show how safety rules may be applied in these situations. Use appropriate safety precautions when sewing in the laboratory or at home.
5. Basic sewing techniques a. Terms and definitions	Read selected references and list common clothing construction terms. Cite definitions for these terms.
	Give examples of situations illustrating the importance of knowing basic construction terms. Depict the situations by role playing, presenting skits, or drawing cartoons.
	Illustrate construction terms by labeling samples and displaying them on the bulletin board. Suggested titles: "Road Block: Construction Ahead," "Construction Ahead: Learn These Signs," and "Detour for Construction."
b. Unit construction	Study references or the guide sheet for the pattern you are using in class in order to cite the definition of and the procedure for the *unit method of construction*. Discuss how unit construction contributes to organization, logical sequence, and sense of accomplishment.
	Give examples of sections of specific garments that should be treated as units in construction, such as skirt back or front, bodice or shirt front or back, pants front, pants back, sleeves, and collar. Review references which explain procedures for handling each unit. Examples: Use left-to-right sewing procedure; pin for directional stitching; do like jobs together; and check machine before beginning to stitch. Summarize construction steps to be performed before joining one section of a garment to another. What is the advantage of finishing as much as possible on one unit before going to the next unit?

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c. Organization of work	Explain how unit construction contributes to an organized way of working. Examples: a means of completing tasks in sequence; a feeling of order and accomplishment; and less handling of the fabric, thus preventing stretching, wrinkling, and soiling. How does unit construction affect quality? Work habits?
	Compare the use of unit method of construction and the haphazard sequencing of construction steps. How do the two procedures differ in degree of organization? Time and energy required? How does unit construction aid in setting and achieving high standards of management and quality products? In setting goals?
	Discover use of unit construction in the sewing instructions on pattern guide sheets. Show an instance when unit construction is not used. Predict results of following pattern guide sheets when the unit method of construction is not used. What should you do when the guide sheet does not apply the unit method of construction?
	Make a written plan for carrying out the unit method of construction and for organizing your work for a specific garment. Set standards which will contribute to a quality garment. Discuss your plan with classmates.
d. Quality standards	Read selected references to identify standards for selection of various articles of apparel. Examples: grainlines should be straight, seams should be stitched evenly with enough stitches per inch to be durable for the intended use; linings should require the same kind of cleaning as the outer fabric of a garment; and zippers should open and close easily. Cite specific standards for purchasing articles, such as outerwear, underwear, sweaters, blouses, pants, skirts, shoes, dresses, and hosiery. Discuss how the use of special standards and guidelines for purchasing items of clothing helps to eliminate errors, minimize dissatisfaction, and gives greater enjoyment in wearing clothes.
	Prepare posters showing quality construction vs. poor construction (substandard). Include features such as straight seams, straight and even stitches, even hems, seam finishes, zippers, buttons, buttonholes, bias cut plaids, decorative trim, clipped threads, etc. [NOTE TO TEACHER: Students may display the posters in the classroom or as a project for a school display case. Garments illustrating quality and poor construction could be displayed with the posters selected for the display case.]

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	Devise a class evaluation sheet to judge quality of construction. Include quality standards discussed in class. [NOTE TO TEACHER: Each student can use the evaluation sheet to judge own work before turning the work in to you.]
	Visit a clothing department or store and compare constructional quality of clothing in different price ranges. [NOTE TO TEACHER: If it is not possible to visit a clothing department or store, you can bring garments to class for students to compare.] Keep notes and check the evaluation sheet when looking at the garments. Compare your information with findings of classmates. How did workmanship affect the fit and overall appearance of a garment? How did workmanship and quality of fabric affect the cost of a garment.
e. Pattern use	Listen to your teacher discuss patterns that would and would not be suitable for person beginning to sew. Discuss how fewer pattern pieces indicate simpler garments. Are styles requiring careful fitting more difficult? Why or why not? Explain how construction techniques such as tucks, scallops, buttonholes, and points add to the difficulty of a pattern.
	Refer to patterns and pattern books provided by your teacher and give examples of characteristics of easy-to-sew patterns. Include easy-to-follow instructions, few pieces, simple construction techniques, and relatively short period of time required to construct the garment. Use pattern books to discover patterns showing different degrees of difficulty, such as suitable for a person beginning to sew, for the advanced seamstress, and for a tailoring project. Do most pattern companies include easy-to-sew patterns in their pattern books? Discuss problems which could result in using a pattern requiring construction skills which are too difficult for one's ability, such as: uneven trims, collars and pockets, rounded instead of pointed corners, unevenly spaced buttons, etc.
	Divide into small groups. Look in pattern books and select patterns suitable for a person beginning to sew, a person with limited experience, a person with experience, and a person with advanced sewing skills. [NOTE TO TEACHER: Suggest students write down the pattern numbers and catalog page numbers so patterns can be found easily when presenting the patterns selected to other groups.] Select ten patterns for each description. As the patterns are selected, keep a list of the reasons the group selected the patterns. Share the selected patterns and reasons with other groups.

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Read selected references to list the information which may be obtained from the pattern guidesheet. Discuss your findings with classmates. Form a class definition for a guidesheet found in patterns. Discuss reasons for using a guidesheet in clothing construction, such as saving time and energy. What problems may result from total dependence on a guidesheet? Example: Fabric may be wasted from following some pattern layouts.

Work in groups of two and make a bulletin board labeling the information found on the guidesheet. [NOTE TO TEACHER: Suggest students call attention to guidesheet by mounting it on colored paper, underlining, or using colored strings to locate information on the guidesheet. Information found on a guidesheet includes: pattern number, sketches of front and back views of pattern, general instructions for using pattern, cutting layouts, diagram and identification of pattern pieces, metric chart, and step-by-step sewing directions.]

Use the fabric width and pattern size to find the pattern layout appropriate for variations of selected patterns. Choose and circle the pattern layout appropriate for your class sewing project. How would your choice have been affected if you were making a different view of the garment? If the fabric were a different width?

Study a specific pattern to identify the parts of the pattern. State the purpose of each pattern part. Label each pattern piece with your name or initials. [NOTE TO TEACHER: Suggest students study the pattern they have selected as a sewing project.] Look at the tissue pattern and identify the terms and symbols you find printed on the pattern. Study references to find the meaning of each term or symbol. Share with the class. Cite the meaning of each term identified.

Write pattern construction terms and draw symbols in the appropriate places on a blank pattern piece. Exchange with a class member. Translate the meaning of the terms and symbols written on the pattern piece. Check your interpretations with the classmate who labeled the pattern.

Read from selected references to gain a better understanding of the basic steps in making pattern alterations. Look at sample pattern pieces which illustrate simple alterations. Watch as your teacher demonstrates the steps in making various pattern alterations. [NOTE TO TEACHER: Identify and demonstrate pattern alterations such as lengthening, shortening, widening, narrowing, adjusting darts, neck size, and sleeve length.]

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Make the following alterations on sample or miniature pattern pieces: lengthening; shortening; changing darts; increasing and decreasing waistline; changing bustline, hipline, neck size and sleeve length. Have your teacher check your work.

Listen to your teacher explain steps in preparing a pattern for use. [NOTE TO TEACHER: Examples: pressing or smoothing, trimming, labeling, and altering pattern pieces if necessary. Discuss situations when it would be necessary to trim pattern pieces.]

Prepare the pattern you will be using for your class project. Perform all steps.

f. Fabric preparation

View a demonstration on fabric preparation. Watch as your teacher shows you how to check the grain of fabric and the correct procedure for straightening fabric. How can you determine the right side of the fabric? [NOTE TO TEACHER: Use fabric suitable for class projects. Demonstrate procedures for checking grain, straightening ends of fabric, and straightening fabric grain.]

Discuss the definition of *grain* as it applies to fabric. Can the grain of all fabrics be straightened? Explain. List the characteristics of fabrics that are off-grain. [NOTE TO TEACHER: Pull a crosswise thread of a printed fabric to illustrate off-grain printing. A T-square may be used to find right angles.] Summarize the difference between fabrics that are on- and off-grain. How can you check the grain of fabric before you buy the fabric? Why is it important to consider the grain of fabric? How does grain affect the finished garment?

Collect samples of fabrics that have been printed off-grain. Demonstrate the hand or drape of fabrics printed off-grain. Discuss the results of using fabrics printed off-grain in relation to using solid fabrics which are off-grain.

Examine fabric to determine if it is on- or off-grain. How does the grain of the fabric affect its suitability for construction? Predict the suitability of specific fabrics for garment construction.

Study references to identify the meaning of *preshrinking* fabric. Why should fabric be preshrunk? Discuss methods of preshrinking fabrics. How will you know if you need to preshrink fabric? Do different fabrics require different methods of preshrinking? Explain.

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Describe through class discussion methods of preshrinking fabrics. Examples: wash and dry, dip in basin of hot or cold water, steam with steam iron, and have dry cleaner steam press. What is the best way to preshrink woolen fabrics? Linen fabrics? Rayon fabrics? Cotton fabrics? Should you preshrink polyester or acrylic fabrics? Why or why not?

Preshrink fabric chosen for your class sewing project. Before preshrinking the fabric, discuss the method you plan to use with your classmates and teacher.

g. Layout, cutting and marking

Identify the pattern layout appropriate for the pattern you plan to use for the class project. How did you determine which layout to follow? Circle the pattern layout appropriate for your class sewing project. Study carefully the placement of each pattern piece in the layout you will be using.

Observe a demonstration of proper pattern layout and pinning. [NOTE TO TEACHER: Include correct methods for placing pattern pieces on straight of grain, placing on fold, nap, or one-way designs if needed, etc.] Record rules for placing and pinning pattern pieces on fabric to use as a reference later. Discuss why wrinkled pattern pieces should be pressed with a warm, dry iron before using. Why should you place large pattern pieces on the fabric first? Is it important to place all of the pattern pieces on the fabric before cutting? Why or why not? Explain how to make certain each pattern piece is on the grainline or straight of the material. Discuss why you should line up the grainlines of the pattern piece and the fabric and pin the points of each grainline arrow first. Where should you first pin a pattern piece placed on a fold? How close should pins be placed? In what direction should pins be placed? Should pins be kept out of cutting lines? Why or why not? Predict the results of cutting and using an incorrectly placed pattern.

Follow the pattern layout directions to place and pin the pattern on fabric. Use the pattern layout and fabric selected for class sewing project. Did you check your pattern layout to learn if your fabric should be folded lengthwise or crosswise? Does your pattern call for one part to be cut on the lengthwise fold and another part on the crosswise fold? Do you fold the right side or the wrong side of your fabric in? Discuss what you should do when you can't tell the right side from the wrong side of the fabric. Ask your teacher to check your work.

Watch as your teacher demonstrates the proper procedures for cutting out a garment. [NOTE TO TEACHER: Demonstrate how to: hold scissors properly, keep fabric flat, use directional cutting—cutting in the direction of grain and cutting around notches, etc.] Why should you follow the cutting arrows illustrated in the seam lines of each pattern piece? Why should you cut with long, even strokes? Should you cut pattern notches "in" or "out"? How should you cut double or triple notches? Discuss the importance of walking around the table to cut out the pattern rather than pulling or pushing the fabric to a more convenient position. Should you leave pattern pieces pinned to the fabric after cutting out? Explain.

Cut out pattern from fabric for your class sewing project. Did you use long, even strokes? Did you cut the notches outward? Did you walk around the table rather than pulling or pushing the fabric? Did you keep the fabric flat on the table? [NOTE TO TEACHER: If the fabric is longer than the table, suggest students place one end of the fabric on a chair to prevent the fabric from stretching.] Have your teacher check your work?

Read selected references to identify reasons for transferring pattern markings to fabric. Share your findings with classmates. Discuss the markings that need to be transferred. [NOTE TO TEACHER: Pattern markings that need to be transferred include: darts, buttons, buttonholes, center front, center back, and pockets.] Should seam lines be marked? Why or why not?

Watch as your teacher demonstrates how to mark fabrics. Why is it necessary to transfer pattern markings to fabric? How important is accuracy in transferring markings from pattern to fabric? Cite factors to consider in choosing a method for marking fabric. How does the fabric color influence the color of carbon or chalk used for marking? [NOTE TO TEACHER: Point out the new marking methods which are available, such as the marking pen which is both air- and water-soluble. A mark from this pen can be removed with a drop of cold water, or it will fade in 48 hours.] Do all marking tools work equally well on all fabrics? Why or why not? What is often used for marking firmly woven and knitted fabrics? On which side of the fabric are the pattern markings traced? How can you avoid the permanent marking of carbon on some fabrics? How can you protect a tabletop when using a tracing wheel? How can a ruler be used to help trace straight lines when using the tracing wheel? Which fabrics may be marked with tailor's chalk or tailor's pencil? Do the tailor's chalk and pencil markings rub off easily? Which fabrics are usually marked with tailor's tacks? Should you remove all the pins from pattern pieces when marking or just the pins that are in the way?

Summarize correct procedures for each of the identified methods of marking pattern pieces. Give examples of marking methods suitable for specific fabrics.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Practice various methods of marking fabrics. Choose a marking method suitable for a specific fabric. Use correct marking techniques to transfer pattern markings to the fabric. [NOTE TO TEACHER: Supply students with samples of various fabrics to mark.]
	Determine a marking method suitable for the fabric chosen for your project. Discuss the marking method you plan to use with your teacher. Use correct marking techniques to transfer pattern markings to the fabric. Have your teacher check your work.
h. Staystitching	View transparencies to learn about staystitching. (See Transparencies 31-35) Define *staystitching*. [NOTE TO TEACHER: Staystitching may be defined as a row of regular machine stitching made inside a seam allowance to prevent bias and curved edges from stretching during garment construction.]
	View samples of fabric that have been staystitched. [NOTE TO TEACHER: Use samples of garment pieces to illustrate staystitching. Explain the purpose of staystitching as students examine the samples.] Is staystitching done through a single layer of fabric or though several layers? How close to the raw edge of the fabric should staystitching be placed? When should you staystitch garment pieces? Do all of today's fabrics need staystitching? Explain.
	Observe the necklines of two sample garments, one which has been staystitched and one which has not. [NOTE TO TEACHER: Let students discover through discussion which neckline has been staystitched.] Explain the differences in the two necklines. Point out the neckline which has been staystitched. Why is staystitching necessary? What other parts of garments need to be staystitched?
	Watch your teacher demonstrate the proper way to staystitch. Take note of the direction to stitch and staystitch in relation to the seam. Why is it important to stitch in the direction of the grain? Is it necessary to staystitch edges cut on the lengthwise or crosswise grains? Why or why not? Discuss why the bottom edge of a skirt or pants is not staystitched.
	Complete a handout on staystitching. Draw lines and arrows on illustrated pattern pieces to indicate where and in which direction to staystitch. [NOTE TO TEACHER: Some of the staystitching transparencies, Transparencies 31-35, could be traced and used for practice handouts. Be sure to eliminate the arrows.]

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	Use the sketches on the handout as a pattern, and cut pattern pieces from fabric samples. Staystitch in the appropriate place and in the correct direction. Have your teacher check your work.
	Examine the garment pieces you are using for your project. Determine where you need to staystitch. Staystitch the pieces in the appropriate place and direction.
i. Basting	Study selected references and identify the types of basting. Define *basting*. Discuss the reasons for basting. Name the *types of basting*. [NOTE TO TEACHER: *Types of basting:* machine basting, pin basting, and hand basting.] List the steps in garment construction likely to require each type of basting. State procedures in performing each type of basting.
	Observe a demonstration on the different types of basting. [NOTE TO TEACHER: Include pin basting, hand basting, and machine basting in the demonstration. Transparency 36 is on basting.]
	Should you pin garment pieces together before basting? Why or why not? Should you use a contrasting or matching thread when basting? Explain why you begin basting with a knot in the thread if hand basting, or a backstitch if machine basting. Is basting considered a temporary or permanent stitch? When is it best to use pin basting? How should pins be placed in the fabric when pin basting? When should machine basting be used? What length stitch is best for machine basting? Where do you stitch when machine basting? Name the three kinds of hand basting stitches. [NOTE TO TEACHER: The three kinds of basting stitches are even, uneven, and diagonal.] Explain how slip basting is used in matching stripes, plaids, and other designs.
	Practice making each type of basting stitch on fabric scraps. Determine the basting stitch best for your project. Discuss your choice of basting stitch with your teacher.
	Baste your class sewing project as needed. Use the basting stitch best suited for your project. Have your teacher check your work.
j. Darts	Read selected references to gain a better understanding of darts. Discuss how darts control fullness in a garment and give shape to a garment. [NOTE TO TEACHER: Darts permit flat pieces of fabric to fit curvatures of the body.] Where do you normally see darts on garments? What do these areas have in common? How do darts improve

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fit in these areas? Are darts found on clothing for both men and women?

View a transparency to identify the types of darts. (See Transparency 37) Which type of dart is usually found on skirts? Tapered men's shirts? Pants? Blouses? When there is no waistline seam?

Examine samples of various types of darts. Identify the type of dart with its name. [NOTE TO TEACHER: Students can examine sample darts stitched on small pieces of fabric, or garments with various darts.]

Number a paper from one to five. Write the name and purpose for the dart as your teacher shows various examples. Explain why and where the dart should be used.

Read selected references to list the procedures for constructing and pressing darts. Share your findings with classmates.

Observe a demonstration on the correct procedures for constructing darts. [NOTE TO TEACHER: Techniques for pinning, basting, stitching, fastening ends, trimming, finishing, and pressing the various darts should be included in the demonstration. See Transparencies 38-40 on constructing darts, correct and incorrect stitching of darts, and pressing darts. Copies of the transparencies can be used as a handout or placed on a bulletin board as a student reference.] Are the various darts made in the same manner? Discuss the similarities. When folding darts on the center line, are the right sides or wrong sides of fabric folded together? Why should you stitch darts from the wide end to the narrow end? Does this apply to double-point darts? How? Why should darts taper to nothing at the pointed end? How should thread ends of all darts be secured at the pointed ends of darts? Should you backstitch the pointed end(s) of a dart? Why or why not? Why should darts be pressed before joining seams? How will the position of a dart in a garment affect the direction in which it is pressed? How should horizontal darts be pressed? Vertical? Deep darts? How does the type of fabric affect the way darts are pressed? Discuss how brown paper placed between the garment and the dart can prevent an imprint on fabric. Explain how your teacher made a curved dart. Why should you clip the seam allowance of the curved dart? Where do you clip a contour dart?

View examples of darts and interpret the results of good and poor construction and pressing techniques. [NOTE TO TEACHER: Provide students with sample darts stitched on small pieces of fabric, or garments with various darts.] Determine the quality of construction and pressing of darts in a specific garment. Point out desirable and undersirable characteristics of the finished darts. Point out changes in construction or the pressing technique which may improve the darts. Also point out procedures which may have caused the poor results.

Construct three sample darts: a standard dart, a contour dart, and a curved dart. Mark, pin, baste, stitch, finish ends, and press each dart. Trim and finish the dart if necessary. Compare your dart with the sample of a good dart. Are there any differences? If so, describe. What can be done to make your dart look more like the sample dart?

Construct darts required in your class sewing project. Follow all necessary guidelines and methods for pinning, basting, stitching, fastening ends, trimming, finishing, and pressing correctly. [NOTE TO TEACHER: When pressing, the visually impaired may find color code dials on irons helpful. If possible provide lightweight irons for students with limited use of the hands and arms. Lower ironing boards will facilitate persons in wheelchairs.]

k. Gathers

Read selected references to learn about gathering fabric. Decide on a class definition for *gathering*. Discuss how gathering is used to control fullness. How is gathering used to add decoration to a garment? Discuss the methods of gathering. [NOTE TO TEACHER: Methods of gathering include: machine stitching with a suitable stitch length, zigzag stitching, and using a gathering foot.]

Watch a demonstration on the procedures for gathering. [NOTE TO TEACHER: Transparency 41 is on gathering fabric.] How many rows of machine stitching are used for gathering? What length of machine stitch is used? Will the type of fabric make a difference in the length of stitch used? Explain. Why should you avoid stitching over seamlines when using a gathering stitch on heavy fabrics or closely woven fabrics? When gathering, which thread do you pull?

Practice gathering on pieces of scrap fabric. Follow the steps discussed in class for gathering fabric. [NOTE TO TEACHER: Provide various types of fabrics for students to practice on so they can practice selecting suitable stitch lengths.]

Gather appropriate parts of a garment as instructed on the guidesheet. Follow the guidesheet for the pattern you are using for your project. Have your teacher check your work.

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l. Reinforcement	Listen as your teacher explains the importance of reinforcing corners and bias areas. What is meant by reinforcing specific areas of a garment? Name the areas of a garment that usually need reinforcement. Why is reinforcement needed in these areas?
	View examples of garment details that have and have not been reinforced. What has been reinforced? How can you tell? What is the difference between the garment with reinforcement and the garment not reinforced?
	Watch as your teacher demonstrates procedures for reinforcing corners and bias areas. State how to reinforce a corner. Why should you shorten the regular stitch to approximately 20 stitches per inch at both inside corners and outside corners? Explain how this acts as reinforcement. How do you reinforce the point of a slash? [NOTE TO TEACHER: Reinforce the point of a slash before cutting the slash by short-stitched machine stitching, iron-on interfacing, seam binding or other firmly woven fabric. Transparencies 42-44 are on reinforcement of corners, point of slash, underarm seams, and pockets.] Discuss other possibilities for reinforcement of a garment.
	Practice reinforcing corners, point of slash, underarm seams, and pockets on a piece of scrap fabric. Follow guidelines shown in the demonstration.
	Reinforce corners, point of slash, underarm seams, and pockets when needed on your project. Have your teacher check your work.
m. Seams and edge finishes	View a filmstrip or film loops to identify various types of seams on specific garments. Note that the purpose of these seams is to hold the sections of the garment together. Discuss how seams shape pieces of fabric to fit body curves.
	Look at a transparency to become familiar with the types of seams used in clothing construction. (See Transparency 45) Discuss the purposes of each seam. What is the standard seam used for most sewing? Why is the flat fell seam used on men's shirts, pajamas, and sportswear? Which seam is most often used with sheer fabrics? For a tailored finish on heavy fabrics? Why is the mock French seam often used on curves in place of the French seam?
	Watch as your teacher demonstrates the correct procedures for constructing seams. [NOTE TO TEACHER: See Transparencies 46-49 on seam construction. Muslin samples illustrating the steps for seam construction shown

in the transparencies could be placed on the bulletin board for students' reference. Include the appropriate techniques for trimming, grading, clipping, and notching. Transparency 50 is on trimming, grading, clipping, and notching.] Discuss ending a seam by backstitching or knotting the threads.

Practice seam construction. Make a 4" x 5" sample of each seam: plain, French, mock French, lapped, flat fell, and welt. Mount the samples on construction paper. Have your teacher check the seams. Make another sample of any seam you had difficulty constructing.

Follow the appropriate procedure for sewing, trimming, grading, clipping, and notching seam allowances when constructing your class sewing project. Have your teacher check your work.

View a transparency to identify seam finishes used in clothing construction. (See Transparency 51) What is the purpose of using a seam finish? What determines the type of seam finish to use? [NOTE TO TEACHER: Type of seam finish is determined by type of fabric, weight of fabric, whether seam will be seen, anticipated wear, and care required of garment.]

Watch as your teacher demonstrates the correct procedures for applying seam finishes. [NOTE TO TEACHER: Transparencies 52-54 are on applying seam finishes.] Discuss how the appropriate finishes contribute to a neat, finished appearance.

Examine prepared fabric samples to learn why seam finishes must be suited to the fabric. [NOTE TO TEACHER: Prepare small fabric samples showing how each seam finish works with the fabric. For example – have samples of fabrics which are sheer, lace, heavy, lightweight, stretchy, firmly woven and those which have a tendency to ravel, etc. Make several samples of each fabric and apply a different seam finish to each sample. Discuss with students a new product on the market which can be used on seams to prevent raveling even after repeated washings.] Which seam finish was most suitable for the fabric that ravels? Sheer? Lace? Heavy? Lightweight? Which seam finish is appropriate for most fabrics? Do you finish the seams of a lined garment? Why or why not?

Make sample seams and follow procedures for applying the seam finishes. Have your teacher check your work.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Apply suitable seam finishes to the garment you are constructing for your class sewing project. Have your teacher check your work.
n. Zippers (1) Zipper parts (2) Zipper types (3) Zipper foot (4) Preparation of garment	Refer to information contained on zipper packages, a transparency, or selected references to identify various parts of a zipper, such as the top stop, teeth or coil, slider, pull tab, tape, stitching guide line, chain, and bottom stop. (See Transparency 55) Discuss the type of zippers, such as skirt, neckline, dress, trouser, and separating or jacket zippers. What is a conventional zipper? Separating zipper? [NOTE TO TEACHER: The conventional zipper is closed at one end of a seam, and stitching shows on the right side. The separating zipper is open at both ends and makes a seam that opens completely.] How is the length of a zipper measured? [NOTE TO TEACHER: Measure a zipper from the lower edge of the bottom stop to the top of the slider or to bar tacks. At this time, you may want to show students how to cut off a zipper that is too long.]
	Divide into small groups. Examine garments and list different kinds of zippers observed. Determine if the zipper is a conventional zipper or a special purpose zipper. [NOTE TO TEACHER: Provide students with examples of skirt, neckline, dress, trouser, and separating or jacket zippers.] Discuss your group's list of zippers with other groups.
(5) Methods of inserting	Listen as your teacher discusses the zipper foot and its function. Do all zippers require a zipper foot for stitching close to the coil or metal teeth? Why or why not? [NOTE TO TEACHER: Display and discuss each type of zipper foot: plain and hinged.]
	View step-by-step illustrations of centered, lapped, and front fly zipper applications. [NOTE TO TEACHER: Illustration could be by handout, bulletin board, transparency, or charts. Transparencies 56-57 and 59-60 are on zipper application.] Discuss when you would use the various zipper applications.
	Observe a demonstration on zipper application for the various methods. Explain how to prepare the placket seam for inserting the zipper. [NOTE TO TEACHER: Placket seam should have seam finished, basted, and pressed open.] Should you preshrink the zipper? Why or why not? Should you extend seam allowances of plackets which are under 5/8"? Explain why it is recommended that the bobbin basting threads of the placket be clipped at regular intervals?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Practice inserting a zipper by completing the zipper application sample for each of the following: centered, lapped, and separating. Have your teacher check your work.
	Determine the type of zipper application required for your class sewing project. Apply a zipper using the appropriate method.
o. Facings	View transparencies to identify the types of facings used in clothing construction. (See Transparencies 61-62.) Define *shaped or fitted facings*, *extended facings*, and *bias facings*.
	Study diagrams and information in selected references to gain a better understanding of the types of facings. Discuss the types of facings and their most common uses in garment construction. What type of facing is often used around armholes? Necklines? Where are extended facings located on garments? When is a bias facing used? Does a pattern guidesheet include directions for the facing to be used? Explain.
	View a demonstration, a film loop, or step-by-step illustrations. [NOTE TO TEACHER: See Transparency 63 on the application of facings. Transparency 64 is on the bias facing.] Summarize the procedure for applying various types of facings. What factors influence the type of facings to be applied? When do you finish the free edge of a facing? Explain how to finish the free edge of a facing. What is meant by *understitching?* Discuss how understitching keeps the facing from rolling to the outside of the garment. [NOTE TO TEACHER: Point out correct methods for understitching corners and lapels.] Understitching should begin and end one inch from the corner. Understitching should start or stop at the point where the lapel is folded to the outside. See Transparency 65 on understitching. Discuss how trimming, grading, clipping, understitching, and pressing a facing give a shaped, smooth finish to an edge.
	Practice applying and understitching a facing by completing a facing sample. Is your understitching close to the seam? Is the understitching even?
	Apply and understitch the facing on your sewing project. Use the pattern guidesheet as a reference to construct and apply facing. Have your teacher check your work.

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p. Hems

LEARNING AND EVALUATION EXPERIENCES

View a transparency to identify the basic types of hems used in clothing construction. (See Transparency 66) Discuss factors to be considered when selecting a hemming method. Should the finished hem be inconspicuous unless it is meant to be decorative? Explain. How will puckers in a hem affect the appearance of a garment? Discuss why an appropriate hem should be even in width and true in line.

Study pamphlets or other references to define terms associated with hems. Examples: hemline, straight, flared, gored, and circular skirt hems; seam tape; hem width; and inconspicuous hem. Share your findings with classmates.

Observe a demonstration on methods for marking and pinning hems. [NOTE TO TEACHER: When demonstrating methods for marking hems, include the pin skirt marker, the chalk shirt marker, and flat pinning. Transparencies 67-68 are on marking hems.] Is it necessary to hang garment 24 hours to allow bias areas to stretch before marking hem? Why or why not? When marking a hem, why is it important to wear the underwear, shoes, and belt which will be worn with the garment? With which skirt marker should another person help you mark the hem? Explain how to use the chalk skirt marker. Discuss which method of marking would be best for pants legs. How do you determine the width to make a hem? Discuss how the pattern envelope and guidesheet can assist you in determining an appropriate hem width. [NOTE TO TEACHER: Some suggested hem widths include:

Skirts and Dresses	
Circular	½" to 1"
A-line, pleated, gored	1½" to 3"
Straight	Up to 3"
Pants	
Flared leg	1" to 1½"
Straight leg	1½" to 2"
Cuffs	Twice width plus 1"
Shirts, Blouses, Sweaters	
Shirttail	0 to ½"
Sweaters	1" to 1½"
Overblouses	1" to 3"
Jackets, Blazers, Coats	
Waist and hip-lenth jacket	1" to 1½"
Full-length coats	2½" to 3"
Sheer Fabrics, depending on style	1/8" rolled hem and hems up to 6" wide
Knits, Stretchy Fabrics	½" to 2"]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	View a transparency to learn how to eliminate fullness or flare in a hem. (See Transparency 69) Explain how to ease the fullness in a turned-up hem so the hem will fit flat against the garment. Why is heavy paper inserted between hem and garment fabric before pressing? Why should you avoid pressing the basted folded edge of the hem?
	View film loops or a transparency on the different methods of finishing the edge of hems. [NOTE TO TEACHER: See Transparencies 12-15 and 70 on hem finishes. Transparency 71 is on hemming pants with cuffs.] Discuss how the finish of a hem is determined by the fabric, garment style, and personal preference. What type of hem finish should be used on a fabric that ravels? For garments with a flared shape? For knits? For coats and suits? For most lightweight fabrics?
	Watch as your teacher demonstrates the correct procedures for making various hemming stitches. [NOTE TO TEACHER: Transparency 72 illustrates hemming stitches.] Discuss why hemming stitches look more professional if loosely stitched and not too close together. Why should hand hemming stitches be made with a fine needle? Why should hand stitches be made close together when durability is a factor? Why must hand stitches be fastened securely at the ends of a hem?
	Practice making the various hemming stitches. Follow the demonstrated procedure to complete samples of the stitches. [NOTE TO TEACHER: Students may use 4" x 5" samples of fabric scraps or muslin for making the hemming stitches.]
q. Fasteners	Study references to find the meaning of closures and fasteners. Define "closures" and "fasteners." Share your findings with classmates.
	Brainstorm to identify types of closures and fasteners. [NOTE TO TEACHER: Closures and fasteners include hooks and eyes, zippers, snaps, buttons and buttonholes, nylon tapes, corded loops, frogs, thread loops, belts, etc.] Discuss the types of fasteners and closures found in various garments.
	Tour a fabric store to identify the various types of closures and fasteners that are available. Determine usefulness, cost, and feasibility of different fasteners. Share your findings with classmates.
	Work in small groups and create a bulletin board display of various types of closures and fasteners. Suggested titles: "Close it With. . ." or "What's Your Fastener IQ?"

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Divide into small groups. Make a chart listing garment closures and types of fasteners. Check the types of fasteners which may be used for each closing. Discuss the chart with other groups.
(1) Buttonholes, machine-worked	Read selected references to determine the types of machine-worked buttonholes. [NOTE TO TEACHER: See Transparency 73 on machine-worked buttonholes.] Are buttonhole attachments always required for making machine-worked buttonholes? Why or why not? Discuss why machine-worked buttonholes are suitable in clothes that require frequent washing. Discuss what garments often have machine-worked buttonholes. Explain the manual-machine method of making machine-worked buttonholes. [NOTE TO TEACHER: The manual machine method consists of using two widths of zig-zag stitches.] Why is the keyhole used mainly on menswear and tailored clothing?
	Observe a demonstration on preparing and constructing a machine-worked buttonhole. Discuss the importance of marking buttonhole placement correctly. Should you mark buttonholes according to pattern? Why or why not? Why is it important to follow the directions in the sewing machine manual when making machine-worked buttonholes? Why should the thread and needle for buttonholes be the same as those used for garment construction? When may there be an exception? Why is it important to make a test buttonhole before making buttonholes on garment?
	Practice making a machine-worked buttonhole. Make the buttonhole according to the manual directions for the sewing machine you are using. Have your teacher check your work.
(2) Buttonholes, hand-worked	Watch as your teacher demonstrates how to make a hand-worked buttonhole. [NOTE TO TEACHER: Transparency 74 illustrates a hand-worked buttonhole.] On what types of fabric are hand-worked buttonholes often used? What stitch width is often used in hand-worked buttonholes? What type of thread should be used?
	Practice making a hand-worked buttonhole. Follow the procedure which was demonstrated in class. Have your teacher check your work.
(3) Buttons	Watch as your teacher discusses the basic types of buttons. State the differences in the types of buttons. Is a thread shank ever used with a sew-through button? Why or why not? What is the purpose of the shank?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Watch as your teacher demonstrates how to position and sew shank and sew-through buttons onto fabric. [NOTE TO TEACHER: See Transparency 75 on positioning buttons. Include reinforcing a button in your demonstration of positioning and sewing buttons onto fabric.] How do you reinforce buttons? Give examples of when it would be necessary to reinforce a button.
	Practice attaching buttons. Locate garments that are missing buttons or need buttons reinforced. Attach or reinforce buttons properly for the garment. Have your teacher check your work.
(4) Snaps, hooks, and eyes	Read selected references to identify reasons for using snaps, hooks, and eyes. Name the two parts of a snap. [NOTE TO TEACHER: The two parts of a snap are the ball and the socket.] Which fastener is used when there is little strain on the garment? Where are hooks and eyes most often placed on a garment? Which eye shape is used for lapped edges? For abutted garment openings?
	Find examples of appropriate procedures for sewing hooks, eyes, and snaps onto garments. Describe procedures in your own words. Discuss the various stitches used for securing hooks, eyes, and snaps.
(5) Tape fasteners	Look at a display of tape fasteners. [NOTE TO TEACHER: Include nylon tape fasteners, snap tape, and a hook and eye tape in the display.] Why are tape fasteners often used in infants' and children's clothing? Name other uses for tape fasteners.
	Watch as your teacher demonstrates the appropriate procedure for applying snaps, hooks, eyes, and tape fasteners. [NOTE TO TEACHER: See Transparencies 10, 11, 76, and 77.] Why does a snap tape require a lapped application? Why do hook and eye tapes require a centered application? Why is it best to apply a nylon tape fastener to an open seam?
	Practice applying snaps, hooks, eyes, and tape fasteners to fabric. Use techniques studied in class. Have your teacher check your work. [NOTE TO TEACHER: Students may apply fastener to small samples of fabric. The samples could be used for future reference or display in the classroom.]
	Determine which type of fastener will be most suitable for your class sewing project. Attach the appropriate fastener to the project. Have your teacher check your work.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
6. Basic alteration techniques	Compare the expenses involved in having a professional alterationist satisfactorily alter a garment as compared to the time and skills involved for you to alter the garment. Is it worth your time to alter your own garments? Justify your answer. Study references to find techniques for making simple alterations on women's garments. What procedures are used for shortening or lengthening dresses, skirts, or pants? Taking up waistline or hipline? Lengthening or shortening belt? What alterations should not be attempted by a beginning home sewer? Study references to find techniques for altering men's garments. What procedures are used for altering trouser waistline? Trouser length? What alterations should not be attempted by a beginning home sewer? Bring garments to class which need basic alterations. Try the garments on. Ask your teacher to assist you in fitting the garment. Rip out the old hems or seams as needed to prepare the garment for alteration. Press the area to be altered. Make the necessary alteration. Finish edges as needed and restitch. Press. Evaluate the fit of the altered garment and the quality of your work. [NOTE TO TEACHER: Students may alter garments from their own wardrobes or garments belonging to family members. If some students are unable to bring garments from home, the techniques could be practiced on donated garments.]
7. Pressing	Read selected references to learn the techniques involved in using pressing equipment. Discuss the equipment used for pressing. Share your findings with classmates. Watch as your teacher demonstrates how to use the various pieces of pressing equipment. What type of pad should be used on the ironing board? Is a scorch-resistant pad important? Why or why not? What are the results of wrinkles in the ironing board cover? Why is an adjustable ironing board convenient for construction pressing? A sleeve board? What are the advantages of using a combination steam and dry iron? Why is a damp pressing cloth used with a dry iron for construction pressing? Explain why distilled water is often used in steam irons. Discuss the function of a sole plate cover. Why is it important to avoid pressing over pins? How should you clean the bottom of the iron? What types of fabrics are used for press cloths? Discuss the possibility of using a man's plain white handkerchief for a press cloth. Explain how to use the point presser and pounding block, tailor's ham, seam roll, tailor's board, press mitt, velvet or needle board, clapper, and press cloths.

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

Demonstrate how to use a specific piece of pressing equipment by pressing samples of fabric or garments. Did you follow the procedure demonstrated in class?

Research selected references, then explain which details should be pressed during construction. Examples: Press darts, seams, eased areas, and enclosed seams. Describe when you would press construction details such as seams, eased areas, and enclosed seams.

Demonstrate pressing skills on various construction details. [NOTE TO TEACHER: Assign students a construction detail to demonstrate.] What is the advantage of pressing during construction of a sewing project?

Read reference material on final pressing. State a definition of *final pressing*. Example: Final pressing is the finishing touch to a well-made garment. Explain procedure for final pressings. Answer and discuss the following questions: What areas of a garment usually require final pressing? Why is final pressing necessary? What are the purposes of final pressing?

Examine several garments. Discover which of the garments have been pressed during construction and which ones have been pressed only after the garment was completed.

Differentiate between pressing during construction and final pressing. Discuss the differences in appearances.

COMPETENCY: *Ability to care for clothing appropriately*

SUB-COMPETENCIES:

Explain basic clothing care terms.

Determine care needed by specific garments.

Mend clothing as needed.

Remove stains from garments as needed.

Sort and launder clothes using appropriate products and procedures.

Press or iron clothes as needed.

Utilize laundry and drycleaning services as needed.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
C. Caring for Clothing and Textiles 1. Terms and definitions	Brainstorm to list all of the different terms you associate with laundry or caring for clothes (permanent press, bleach, detergent, hot water, fabric softener, etc.) Discuss the purpose of each term in relation to clothing care. Write clothing care terms you know on colored pieces of construction paper. Place on a bulletin board titled: "A-Tisket, A-Tasket, Clothing Care Terms in a Basket." [NOTE TO TEACHER: The bulletin board can be an illustration of a laundry basket. Have students place the clothing care terms in the basket.] Select a card prepared by the teacher. [NOTE TO TEACHER: Write various terms associated with care of clothing on cards of two colors. Terms might include: machine wash, permanent press, fabric softener, starch, bleach, hard water, dry clean, etc. There should be a different term for each student in the class. Provide a variety of resources (books, handouts, etc., for students to use in defining terms.) Use a timer to allow five minutes for students to formulate definitions.] Use resources provided by your teacher to define the term on your card. Divide into two groups according to card colors. Define your term as your teacher calls it out. Each group will get one point for each correct definition given by a member of the group. The group with the most points at the end of the game wins samples of clothing care products. [NOTE TO TEACHER: Free samples of products which companies provide for homemaking teachers might be used with this activity.]
2. Determining care needed a. Influence of fiber and fabric characteristics	Read selected references to gain a better understanding of the factors which influence the care required for specific garments. Consider fiber content, fabric construction, fabric finishes, garment construction, and care facilities available. Discuss your findings with classmates.

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

Prepare an exhibit or bulletin board depicting garment care requirements due to fiber and finish. Suggested title: "Know Your Fibers–Know What to Expect." [NOTE TO TEACHER: Students should use references when determining facts to be presented on the bulletin board or exhibit.]

Look at a display of items made from various fibers and fabrics. Determine procedure for care of the items based on fiber and fabric characteristics. Analyze the items by answering these questions: Would you wash all of these items together? How would you determine the care needed for each of these items? What procedure would you follow for the care of each item?

b. Using textile care labels

Use references to identify the care information required by law on textile labels. [NOTE TO TEACHER: See Transparency 78 on care labels.]

Discuss care information found on bolts of fabric. [NOTE TO TEACHER: Let students look at the information on a bolt of fabric used for home sewing. Empty cardboard forms from bolts of fabric might be obtained from a fabric store for this activity.] Examine the information on the bolts. Examine the care labels available when purchasing fabric. What information is included? What do the symbols mean?

Give examples of different care instructions commonly found on garment labels. Look at a handout in which several labels have been drawn or duplicated. [NOTE TO TEACHER: Obtain several different garment labels and duplicate them or draw your own. Be sure to include both sides of the label.] How can the information be used in caring for the garment or fabric?

Play "Find the Label." Examine a variety of clothing items: shirts, pants, undergarments, skirts, robes, cuts of fabric (for home sewing), sportswear, etc. Find the location of each care label. Write the name of the item and the location of its label on the chalkboard. Did all items have a care label? Discuss the different types of care instructions commonly found on garment labels. Explain how to determine the type of care needed for the item by reading the label. [NOTE TO TEACHER: Care instructions might include: hand wash, hand wash only; hand wash separately; machine wash; no chlorine bleach; no bleach; cold, warm, or hot wash; cold or warm rinse; gentle, delicate, permanent press or durable press cycle; machine wash separately; tumble dry; remove promptly; drip dry; dry flat; block to dry; do not wring;

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	warm, cool, or hot iron; do not iron; dry clean; professionally dry clean only, etc. If a washing machine and dryer are available, you might point out the various cycles and types of fabrics for each cycle. You might also demonstrate the effect of chlorine bleach on different fabrics.]
	Bring a garment or garment label to class. Read aloud the fiber content, trim, and finish information on the garment label. Classmates will then decide the correct care procedure without knowing what is printed on the label. Read aloud the care instructions on the label and compare with care procedures determined by classmates.
c. Personal standards	Brainstorm to list ways of caring for clothes when away from home (vacation, school trips, etc.). Discuss how personal standards, knowledge, and resources affect clothing care. Answer the questions: How do you care for your clothes? What if an individual or family has no washer and dryer? What if a town or community has no dry cleaners? What if an apartment's laundry facilities are not suitable for use? What if an individual or family cannot afford fabric softeners, starch, bleach, etc.? Give examples of ways resources affect clothing care procedures.
	Cite daily routines of clothing care and periodic clothing care activities. Discuss how clothing care routines contribute to personal appearance. Relate personal standards and clothing care to personal appearance.
d. Energy considerations	Read articles in current periodicals pertaining to personal energy considerations regarding clothing care. Summarize in one paragraph how your clothing care procedures conserve your energy and time. Share your findings with classmates.
	Listen to a resource person discuss clothing care procedures which save gas and electric energy. [NOTE TO TEACHER: The resource person might be a utility home economist, extension agent, or researcher in the field of textiles or energy conservation.] Which water temperature requires the most energy? What is the advantage of choosing the correct water level if the washing machine has this feature? Is cold water recommended for washing clothes? Why or why not? Will using cold-water rinse for all laundry loads save energy? Is it recommended that a cold water rinse be used for all laundry loads? Discuss other clothing care procedures which save energy.
3. Mending clothes	Read recommended references to cite factors which should be considered before mending, altering, or restyling garments. Is it important to determine whether the cost of repair is more than the replacement cost of the garment? Why or why not? Locate resources in the community for repair of clothing. Find out costs involved in such repairs as reweaving, repairing rips in leathers, suedes, etc. Consider the following questions: Is the garment worth saving? What will the cost be? How much skill

is involved? How much time is involved? Will the garment be fashionable when finished? Did you like the garment before? Will you wear it?

Examine two garments—one mended well and one mended poorly. Discuss the difference good mending makes in the appearance of a garment.

Watch a demonstration on mending techniques. [NOTE TO TEACHER: Techniques for sewing on buttons, repairing zippers, restitching seams, mending holes and tears, defuzzing knits, repairing pulled threads in knits, and repairing hems should be included in the demonstration.] Discuss how mending, altering, or restyling clothing is an economical way to increase your wardrobe.

Use information gained from the demonstration and prepare a bulletin board. Use step-by-step illustrations of procedures for sewing on buttons, snaps, hooks and eyes, hemming, mending, and darning. Suggested title: "A Stitch in Time Saves Nine."

Draw a number from a box. [NOTE TO TEACHER: Prepare slips of paper with numbers 1, 2, 3, and 4, on them. The numbers represent the following tasks to be done by students:

1. sewing on button
2. repairing hem
3. restitching seam
4. mending hole or tear
5. repairing zipper.]

Mend an article of clothing needing the repair which correlates with the number you drew. Have your teacher check your work.

Select a clothing item that needs mending. Explain to classmates the repair you will make on the garment. Repair the garment in class. [NOTE TO TEACHER: Ask students to bring garments from home. You may provide some of your family's garments for students who bring no garments.] Have your teacher check your work.

4. Removing stains
   a. Types of stains
   b. Stain removal techniques

Read selected references to identify general steps in stain removal. For example, one step is identifying the stain and fabric type. Another step involves determining the best method for removing stains. List general steps for removing stains. Discuss your findings with classmates. How are stains often classified? [NOTE TO TEACHER: Stains are classified as *water-borne stains* and *oil-borne stains. Water-borne stains* have a water base and will dissolve in water. *Oil-borne stains* have a wax or grease base and will usually require a drycleaning product for stain removal.] Why is it best to remove spots or stains as soon as possible? What can often set stains permanently? [NOTE TO TEACHER: Prompt removal of stains is recommended because fresh stains come out easier than older stains. Stains are often made permanent by hot water or by ironing over the stain.] Can the removal of spots and stains increase the life of garments? Why or why not?

Look at a display of the different products that can be used for removing stains. [NOTE TO TEACHER: Empty bottles and boxes of stain products can be used in the display.]

Take special note of supplies that are not commonly associated with cleaning or care of laundry. Read labels and directions for use. Check prices of the items in relation to amount of use, etc. Give examples of when the various products can be used.

View a filmstrip, transparencies, or demonstration which illustrate the procedures for using the main types of stain removers on various fabrics. Discuss the precautions to observe when using stain removal products on various fabrics.

Prepare a stain removal chart. Bring to class information on the removal of three types of stains. List the type of stain, supplies needed for removing the stain, and any procedure or precaution to follow when removing the stain. Share the information with classmates. Combine all stain removal procedures into one chart. Refer to the chart as needed when removing stains. [NOTE TO TEACHER: Information on the following stains should be included in the list: blood, grass, lipstick, mildew, chewing gum, fingernail polish, chocolate, ink, paint, mustard, coffee, grease, and tea. An alternative to preparing a stain removal chart would be to prepare a file of index cards with stain removal procedures.]

Participate in a stain removal lab. [NOTE TO TEACHER: Prior to students entering classroom, tape a swatch of fabric with a stain to the bottom of each student's chair or desk. Check that supplies for removing stains are available to students.] Look under your chair or desk and locate a swatch of fabric. Identify the type of stain on the fabric swatch. Write down the procedure for removing the stain. Refer to the stain removal chart if necessary. Check the identification of the stain and the procedure you plan to use with your teacher. Follow the procedure to remove the stain.

5. Sorting clothes

Read recommended references to identify the purposes and procedures of sorting clothes. Why should clothes be sorted by color? By fabric? By soil? Why should delicate items be separated from heavy clothes? What is likely to happen if a load of white laundry is washed with a noncolorfast red garment?

Work in small groups and illustrate a chart with the steps involved in laundering garments. Post charts near laundry facilities in homemaking department or on the bulletin board.

Complete a work sheet that has lists of various items of clothing and fabrics. Point out which items should be washed together. Indicate how you would sort items according to the color, fabric, and soil descriptions. If stain removal is necessary, indicate appropriate procedure. [NOTE TO TEACHER: Prepare a work sheet with a list of clothing and fabrics to be laundered. Each item should be described clearly. For example: white cotton T-shirt with blood stain; wool blazer, slightly soiled. The work sheet should also have room for student's answers.]

Work in small groups and cut pictures of clothing from magazines, catalogs, and/or pattern books that you think should be sorted and grouped together. Why did you group these items together? Would these items constitute a full load? Present your sorted laundry pictures to classmates. Do they agree with how you sorted the laundry?

6. Selecting wash temperatures and settings

Work in small groups to research the fabrics to be laundered at a specific temperature. Plan a presentation for classmates. Use visuals to add interest to the presentation. [NOTE TO TEACHER: Students should research the fabrics to be washed at these temperatures : 1) cold–60°F (16°C) to 80°F (27°C), 2) warm–100°F (38°C), 3) medium–120°F (49°C), 4) hot–140°F (60°C) to 160°F (71°C). The terms cold, warm, medium, or hot will be found on most textile labels.] Discuss how water temperature affects clothes during washing. Explain how the textile label in a garment usually indicates the wash temperature.

Divide into two teams. As your teacher holds up an index card with the name of a fabric or an article of clothing on it, teammates take turns answering with the correct wash water temperature for the fabric or clothing. One point is scored for each right answer. If the answer is wrong, the opposing team can answer for an extra point. [NOTE TO TEACHER: A time limit should be set for game but all students should have one or more turns.] Example: card reads "jeans"; student would answer "cold water." Suggestions for cards

with answers in parentheses: down jacket or vest, (warm); pastel permanent press fabric (warm); white permanent press fabric (hot); washable woolen garment (cold); pastel lingerie (warm); brightly colored lingerie (cold); white cotton (hot); etc.

7. Selecting and using laundry products
   a. Types
   b. Uses

Identify laundry products by studying a display of laundry products currently available. [NOTE TO TEACHER: Empty bottles, cans, and boxes can be used for the display. Detergents, bleaches, enzyme products, stain removal agents, water softeners, and fabric softeners should be included in the display.] Discuss the purpose(s) of each product. Discuss which laundry products should perform the best for specific tasks and why.

Read selected references to learn how laundry products should be used. Discuss findings with classmates. Discuss such questions as: Why is it important to use the correct amount of soap or detergent? What happens when a fabric softener intended for final rinse is added with the soap or detergent? What happens when chlorine bleach is used on polyesters? What happens when nonchlorine bleach is used in cool water? Why should permanent press articles be laundered in small loads? [NOTE TO TEACHER: Clothes usually have a harsh, stiff feel when too much soap or detergent is used. Too little soap or detergent can leave clothes gray, yellow, or dingy. Fabric softener added with soap or detergent will leave a white deposit resembling lint on clothes. Chlorine bleach often turns polyester fibers yellow. Nonchlorine bleach used in cool water will not be effective. Small loads of permanent press articles will minimize wrinkling.]

Participate in survey of consumers to determine which laundry products they prefer and why. Share findings with classmates and make a class tally to find the preferred products. [NOTE TO TEACHER: Each student should interview an assigned number of consumers, preferably five to ten. It is suggested that students prepare a check list before interviewing consumers to ensure that adequate information is received. The check list can be simple; for example:

PRODUCTS PREFERRED
________ Detergent
________ Bleach
________ Enzyme product
________ Stain removal agent
________ Water softener

The students should refer to the check list for each interview. Encourage students to interview homemakers in the community for the most reliable information.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	As an alternative to individual consumer interviews, students can obtain the information by arranging to conduct a "consumer survey table" at a local supermarket. The check list should still be used in order to obtain adequate information.]
	Bring empty boxes or bottles of laundry products to class. Read labels of various laundry products. Determine if well-known brands have the same ingredients as store brands and generic brands. Compare your findings with those of classmates. Discuss reasons why consumers prefer certain brands as compared to others. Compare the cost of the various brands. Which products do more than one job? Discuss if well-known brands perform better than store or generic brands.
8. Handwashing a. Reasons for handwashing b. Hand laundry products c. Techniques for handwashing	Brainstorm to determine types of items that should be handwashed. Discuss why it is best to hand launder some articles of clothing. Describe a garment which requires handwashing in the care procedures.
	Examine items to gain a better understanding of what can happen when the incorrect washing procedure is used. [NOTE TO TEACHER: Show items that have been machine washed that should have been handwashed, such as hosiery, sweaters, scarves, etc.] Discuss the reasons for handwashing some articles of clothing. Does the mechanical action of the washing machine cause shrinkage of woolens more often than the water temperature or the soap type, or vice versa? Explain.
	Review the display of laundry products. Point out the products recommended for handwashing. Discuss how the products should be used.
	Watch a demonstration showing the correct procedures for handwashing. [NOTE TO TEACHER: The demonstration on handwashing should include a variety of articles, such as sweaters, gloves, hosiery, shirts, washable woolens, and silks. Point out the importance of pretreating spots and stains before handwashing. Techniques for handwashing should include adding the correct amount of soap or detergent to the water; dissolving soap or detergent before adding clothes; squeezing suds and water through delicate clothes without twisting or wringing them; and rinsing.] What is likely to be the result of twisting and wringing delicate colthes? Explain the procedure for laundering a sweater, for laundering gloves, and for laundering hosiery.
	Work in small groups to prepare a bulletin board on handwashing procedures. Suggested titles: "Hands On! Dirt's Out!" or "Back to Basics." Display the bulletin board.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
9. Drying clothes	Work in small groups to plan a report on the proper techniques for drying clothes. Refer to selected references for information. Present the report to classmates. Explain the different drying methods. [NOTE TO TEACHER: Each group could report on a drying method. Reports should include drip-dry, line-dry, flat-dry, and the automatic dryer.] What does drip-dry mean? What types of garments are most often drip-dried? Describe line-drying? Explain the procedure for flat-drying. Name garments usually dried flat. Why should the dryer filter be checked before each load and cleaned when necessary? Why should you avoid overloading the dryer? Discuss articles which should not be dried in a dryer. [NOTE TO TEACHER: Articles which should not be dried in a dryer include: fiberglass articles (may shed tiny particles which could catch in other fabrics causing skin irritation); woolens (will shrink from heat and tumbling); plastics, rubber-backed items, or laminated fabrics (heat can cause a change in appearance, color, and shape of article); items with foam rubber (heated foam rubber can spontaneously ignite); articles which have been treated or exposed to flammable substances.] Listen to a resource person discuss correct drying procedures. [NOTE TO TEACHER: The resource person might be a utility home economist or county extension agent.] Discuss the meaning of terms such as tumble-dry, regular permanent press cycle, delicate cycle, etc. Discuss ways to conserve energy when drying clothes. [NOTE TO TEACHER: To conserve energy when drying clothes: clean lint filter after every use; avoid overloading clothes dryer; dry at appropriate temperature for clothes load; when possible, hang clothes outside to dry.] Observe a demonstration on the procedures for operating the clothes dryer in the department. Practice using the dryer following the guidelines presented in the demonstration.
10. Pressing and ironing a. Differences b. Techniques c. Temperatures	Read selected references to determine the difference between *ironing* and *pressing*. Explain how ironing and pressing differ. What is meant by *touch-up ironing*? Watch your teacher demonstrate the correct methods for pressing and ironing. [NOTE TO TEACHER: This demonstration should include the procedures for filling and caring for the steam iron. Emphasize safety precautions in using the iron and the proper care for ironing board pads and covers. Students should be able to distinguish between the gliding motion of ironing and the

lifting motion of pressing. Students should also recognize the difference between pressing on the lengthwise grain and the crosswise grain.] Why should you press or iron fabric with the grain? When ironing or pressing a dull, dark fabric, how do you prevent a shiny surface? How do you keep the shiny appearance of a shiny fabric? Explain how to press wool. How do you press napped fabrics such as velvet or corduroy? How do you keep the raised appearance of monograms or other embroidery? Should you iron the large or small sections of a garment first? Explain. Discuss how clothes to be ironed should be dampened or sprinkled. Should these clothes be placed in a plastic bag in the refrigerator? Why or why not?

Work in small groups or as individuals to make a list of temperature settings recommended for various types of fabrics. Discuss the temperature settings on most irons. What should you do if you think the heat at a certain temperature setting may damage a garment? Why should you press or iron all low-temperature garments first?

Examine clothing and fabric labels to determine if recommended temperatures for pressing and ironing are included in the information. Discuss the importance of using the temperature suggested on the label. What is likely to happen if too low a temperature is used? What happens with too high a temperature? When selecting a temperature for fabric with a fiber blend, how do you know the temperature to use? [NOTE TO TEACHER: Fabric can be damaged by too high a temperature. Too low a temperature may not remove wrinkles. When selecting the temperature for fiber blends, use the lowest temperature required for any of the fibers.]

Follow procedures learned in class when doing laundry and ironing at home. Use correct techniques for stain removal, hand and machine washing, and for pressing and ironing. Keep a record of your work. Share any problems with classmates and your teacher to gain suggestions for improving or solving the laundry problems.

11. Laundry and dry cleaning services
    a. self-service
    b. full-service

Listen to a representative from a dry cleaning establishment discuss procedures used in dry cleaning and the approximate costs. Why do specific fabrics and certain clothing items require dry cleaning? Is it recommended that all garments be dry cleaned? Why or why not? Discuss the various cleaning procedures used by dry cleaning establishments. How do these procedures enhance the appearance of garments? [NOTE TO TEACHER: A list of questions and concerns students have on cleaning clothes may be helpful in advance for the speaker.]

Divide into small groups and visit laundry and dry cleaning establishments to observe procedures for laundering and dry cleaning clothes. [NOTE TO TEACHER: Visits should include laundry establishments which are self-service and those which are full-service.] Ask prices for dry cleaning various garments. Determine why costs vary according to the garment being cleaned. Share the information with other groups. Compare the costs of self-service and full-service laundry procedures.

COMPETENCY: *Ability to analyze career and job opportunities*

SUB-COMPETENCIES: *Identify entry-level jobs related to clothing and textiles.*

Relate clothing and textiles skills to other occupations.

Evaluate the effects of career choice on the family.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
D. Relating Clothing and Textile Skills to Jobs 1. Entry-level jobs	Brainstorm to list entry-level job opportunities related to clothing and textiles. [NOTE TO TEACHER: Some entry-level jobs related to clothing and textiles include stock clerk, salesperson, costumer, seamstress, reweaver of fabric, tailor's helper, alteration assistant, laundry attendant, clothing assistant in a dry cleaning establishment, comparison shopper, sewing machine operator, bundler, assembly line seamstress, designer's assistant, window decorator's helper, etc.]
	Survey your community and summarize the available entry-level jobs related to clothing and textiles. Report your findings to class. Combine information found by classmates and make a list of potential employment situations. How could you create your own job in the area of clothing and textiles?
	Construct a bulletin board illustrating entry-level job opportunities related to clothing and textiles. [NOTE TO TEACHER: Suggested title: "Reach for New Horizons." An octopus or giraffe could be illustrated with captions indicating various occupations.] Discuss jobs which you feel you would be qualified for and tell why.
2. Application of skills to other occupations	Discuss responsibilities associated with entry-level jobs related to clothing and textiles. What personal characteristics are desirable? Discuss why these personal characteristics are similar to those desirable for any employee. Why is responsibility important for employability? How can you develop responsibility?
3. Effects of career choice on family a. Lifestyle b. Family members	Brainstorm to identify how the choice of various careers would affect your choice of friends, recreation and leisure time activities, and where you live. Discuss how relationships with people, places, and things determine the family's lifestyle, including career choice. In turn, how does career choice affect lifestyle and relationships? Discuss reasons your family members selected their careers.

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

Listen to a panel or a speaker discuss the effects of a career choice on family members. [NOTE TO TEACHER: Speaker(s) could be: working wife or husband with no children, working wife or husband with children, spouse who does not work outside the home, spouse whose job requires travel or unusual hours, parents of teenagers, spouse with elderly or ill parents.] How has the occupational choice of family members affected meal patterns? How has the occupational choice influenced the family's economic and social position in the community? What other factors influenced by occupation can you list?

Interview adults to discover what expectations they have for themselves after their children leave home. Use information to determine the positive and negative influences placed on their lives by their career choices. If you could select another occupation for your parent(s), what would you select and why?

Write a paragraph describing influences career choices have had on your family's lifestyle. Write a paragraph predicting the effects your career choice today might have on your future family.

HOMEMAKING II

HOMEMAKING II
CLOTHING AND TEXTILES

COMPETENCY: *Ability to select and care for the textiles used in clothing*

SUB-COMPETENCIES: *Relate manufacture of various textiles to consumer needs.*

Relate characteristics of natural and synthetic fibers and blends to use and care.

Describe methods of producing various fabrics and their finishes.

Evaluate and interpret textile labels.

Interpret consumer information related to clothing and textiles.

CONCEPTS

A. Learning About Textiles
  1. Fibers
    a. Natural
    b. Manufactured

LEARNING AND EVALUATION EXPERIENCES

Study selected references and define *fibers*. What are the two basic categories of fibers? Discuss different types of natural and manufactured fibers.

Compare several sample pieces of fabrics made from natural and manufactured fibers. Discuss fabric characteristics including: weight and strength, ease of care, resistance to weather exposure, durability, comfort, resilience, and colorfastness. Determine advantages and disadvantages of fabrics in each category. Refer to selected references as needed to characterize fibers and fabrics.

Select a natural fiber. Trace the fiber's refining process beginning with the raw product to the placing of the garment or other item in the store.

Look around the home and classroom to identify fibers and fabrics that were unavailable until the past 20 years. What fibers and fabrics were used before these items were available? What advantageous characteristics do the new fibers and fabrics have?

Collect samples of fabrics made from various natural and manufactured fibers. Label each sample and pin on white poster board. Place the poster board in a sunny area and leave for five days. Record how the sun affected each sample. Using several more samples of fabrics made from various natural and manufactured fibers, perform a water test. Soak each sample in water and allow each piece to air-dry. [NOTE TO TEACHER: You may want to machine dry fabric samples as another test.] Record the effect of the water on each sample. Why did some samples take longer to dry than others? As a third test, take various samples and leave them in a wrinkled position overnight. Record the appearance of each sample. Why are some fabrics more prone to wrinkle than others?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
c. Blends	Locate and cite a definition of *fiber blends.* Share your definition of fiber blends with classmates. Examine labels in garments worn to class. How many students are wearing garments made from blends? Which blends seem to be most common? Discuss which blends are best for wrinkle resistance. (Include preferred percentages, such as 50% cotton, 50% polyester.) Which blends are best for absorbency? Stain resistance? Why are blends often preferred to one-fiber fabrics?
2. Yarn construction	View a film or filmstrips on yarn construction processes. Discuss the differences between yarns made from natural and manufactured fibers. Use selected references to define *yarn* and *ply.* State differences between simple and complex yarns. Find examples of simple and complex yarns. Cite reasons each example was classified as either simple or complex. Display for the class fabrics made from simple and complex yarns. State differences in appearance, content, and construction of the two types of yarn used in the fabrics.
3. Fabric construction a. Woven fabrics	If available, visit a textile mill in the area to observe the process of weaving yarns into fabric. Discuss the three basic weaves. [NOTE TO TEACHER: You may want students to collect fabric samples of each of the weaves. They can discuss the basic weaves and compare how they appear on various fabrics. For an FHA/HERO activity students can make posters of fabric and textile manufacturing techniques to display in the school and community.] Find definitions of weaving terms in selected references. What is *weaving?* Other terms to define include: warp yarns, filling yarns, selvages, loom, shuttle, plain weave, satin weave, twill weave, pile, and wale. Write a definition for each term on stiff paper and place on bulletin board under the correct picture. [NOTE TO TEACHER: Prepare a bulletin board using pictures to illustrate weaving terms. Leave enough space for a definition to be placed under each picture.] Prepare an exhibit or display on the basic weaves. [NOTE TO TEACHER: If possible, prior to preparing the display students could observe a demonstration on the weaving process. A well-known weaver from the community, an art teacher, or an art student could give the demonstration on a portable loom.] Use strips of colored paper or yarn to illustrate the various weaves. Use selected references and fabric samples as guides.
b. Knitted fabrics	Use selected references and fabric samples to gain a better understanding of knitted fabrics. Define *weft knits* and *warp knits.*

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Watch a resource person demonstrate the technique of knitting. Discuss the importance of consistency and even tension in the overall quality of the finished product.
	Utilize information from the resource person to explain how the knitting process can affect the finished product and its uses. [NOTE TO TEACHER: As an FHA/HERO Awareness Project, students could develop a poster or display to explain the different knitting processes as an exhibit for the student body.]
	Examine various samples of knits. Determine what knitting process was used in each sample and give three examples of items that can be made using this process. [NOTE TO TEACHER: You may want to have students knit or crochet a small swatch to better understand the process.]
c. Nonwoven fabrics	Study selected references to identify methods for making nonwoven fabrics. Record findings. Discuss the uses of nonwoven fabric.
	Find pictures or samples of nonwoven fabrics. Analyze the various uses of nonwoven fabrics. What are the advantages? What makes nonwoven fabrics appropriate for uses such as hats, table covers, interfacing, etc.?
4. Fabric finishes	View a filmstrip or read selected references on fabric finishes. Cite a definition of *fabric finish*. Discuss the reasons for applying various finishes.
	Identify fabric finishes by copying labels from clothing and other items. List brand names of fabric finishes.
	Give examples of functional finishes applied to fabrics. Write examples on the chalkboard.
a. Shrinkage control	Cite examples of garments or other items that have shrunk because of improper laundering. What caused the item to shrink?
	Use examples and selected references to discover various methods of shrinkage control. Analyze the function and quality of each method. Discuss the methods of shrinkage control which give the best results.
	Collect and pair various samples of fabric. In each pair, one sample should have no finishing treatment and the other should be treated with a finish for shrinkage control. Measure the length and width of each fabric sample; then wash and dry the samples several times. Observe shrinkage, if any, and measure the amount. Did the fabric finishes aid in controlling shrinkage?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
b. Appearance	Study selected references to define various permanent and temporary finishes including: fulling, tentering, crabbing, decating, temporary stiffening, weighting, calendering, glazing, embossing, napping, shearing, and cireing. [NOTE TO TEACHER: You may want to assign individual finishes for students to research or have small groups focus on either permanent or temporary finishes.] What effect does the finish have on the appearance of the fabric? What is the difference between a permanent and temporary finish? Why are temporary finishes used?
	Find fabric samples treated with different finishes. Label and arrange on bulletin board titled "The Final Touch." Observe and feel fabric samples on the bulletin board. Point out ways that fabric finishes affect the appearance of a fabric.
	Listen to a person from a local dry cleaning establishment discuss the effect of dry cleaning on various finishes, such as durable press, soil release, and water repellency. How does dry cleaning affect appearance over a period of time? Summarize the speaker's presentation by writing two or three paragraphs on the subject.
c. Ease of care	Examine fabric labels to discover finishes that make fabrics easy to care for. Identify the most common finish pertaining to ease of care on garments.
	Divide into groups of three or four. Choose a fabric finishing method which affects ease of care. Research the method using selected references. Determine the finishing process, the type of fabric the process is most frequently used with, the advantages and disadvantages of treating a fabric with the finish, and the length of time this method has been used on fabrics as well as its acceptability in the marketplace. Present the report to classmates.
	Make a class list of easy-care finishes on the chalkboard. Write a brief description of the characteristics of each finish and how a fabric treated with this finish should be cared for. Combine all descriptions and form a "Care" booklet to use for future reference.
5. Dyeing and printing a. Processes	Consult selected references to differentiate between dyeing and printing processes. Discuss the two processes with classmates.
	Examine several samples of fabric. Determine which samples were processed using the printing or dyeing method. [NOTE TO TEACHER: Have several printed and dyed fabric samples on hand. Dyed fabrics, yarns, or fibers will have the same intensity of color on both sides of the sample. Printed fabrics seldom have the print

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	penetrate the back of the fabric. Some thin or sheer printed fabrics may appear to be dyed. However, if several yarns are raveled, some areas will show where the color is not distributed evenly as is the case in a dyed fabric.]
b. Types of dyeing	View a film or filmstrip demonstrating different dyeing processes. Discuss the differences in each procedure and the resulting characteristics of the fabric. What are fabrics called before they are dyed or printed? [NOTE TO TEACHER: Fabrics are termed greige (gray) goods before dyed or printed.] Watch a demonstration of a dyeing process using the batik, tie-dye, or fabric painting methods. How were the colors used to create an original design? Discuss how dyed fabrics can be used. [NOTE TO TEACHER: Students can dye a small piece of fabric using one of the dyeing processes demonstrated. Men's white cotton handkerchiefs or squares of unbleached muslin work best for this project. The dyed fabrics can be used as pillow tops, neck scarves, or framed and used as wall hangings.]
c. Types of printing	Review references to form a list of various methods of fabric printing including: block, roller, duplex, stencil, screen, transfer, blotch, warp, photo, resist, extract, electrostatic, and flocking. Write printing methods on the chalkboard. Select a printing process from the list. Research the method as to its origin and the procedure for adding color to a fabric. Share findings in a report to the class. With your report, include a fabric sample using this printing process along with a drawing or miniature reproduction of equipment used in the process.
d. Colorfastness	Brainstorm to list types of colorfastness found in clothing. [NOTE TO TEACHER: Colorfastness is required to guard against loss of color by laundering, perspiration, crocking, fumes, or sunlight.] Can you tell if a garment is colorfast by looking at it? Why or why not? Divide into groups, and perform experiments to show the colorfastness of fabrics. Share findings with other groups. [NOTE TO TEACHER: To test colorfastness in laundering, wash fabrics and then iron under a white cloth while still wet. If dye bleeds on white cloth, the color is not colorfast. Fastness to ironing can be determined by ironing with a very hot iron. After sample has cooled, compare it with another piece of the same sample that was not ironed. The fabric is fast to ironing if the color did not change. To test for steam colorfastness, place a sample fabric between two white cloths and steam over a teakettle. The dye will not bleed onto the white cloth, nor will the color of the sample be changed if the fabric is colorfast. Testing fastness to light may be too time-

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	consuming for classtime. A sample must be exposed to sunlight for a period of twenty days before fastness can be determined. Another less time-consuming method might be to place a sample under a plant light for 24 to 48 hours. One-half of the sample should be covered with opaque paper so that light fastness can be determined by comparing the halves. Fastness to perspiration can be tested using weak acid or alkaline solutions. Dyed fabric samples should be soaked 10 minutes in the solution and then rolled in white cloth. Allow samples to dry naturally in the white cloth. After two or three days compare tested fabric samples to untreated samples of the same fabrics. If staining occurs on white cloth or the original color has changed, the fabric is not colorfast to perspiration. Fabrics can be tested for crocking by rubbing dry and wet samples against a white cloth. Color is fast to crocking if color does not rub off on white cloth. Testing for an antifume finish is not recommended for classroom experimentation since the test involves an extended exposure time to combustible fumes.]
	Work in small groups and illustrate posters to point out types of colorfastness desirable for various garments. Example: Desired colorfastness for a swimsuit would be for sunlight, laundering, chlorine, and perspiration. Display the posters.
6. Textile design	Define *structural* and *decorative design*. View garments in magazines, catalogs, or pattern books to recognize various fabric designs. Select illustrations of both a structural and a decorative design to share with classmates. Discuss the importance of design in selecting fabrics. [NOTE TO TEACHER: Several things to consider are pleasing appearance, decorative value, permanence of fabric design, and effect of design on wearer.]
	Analyze fabric designs for specific garments, such as school clothes, athletic wear, evening wear, children's clothes, ties, and casual wear. Point out fabric samples appropriate for specific garments. Give reasons for your choices. [NOTE TO TEACHER: Students should bring three to five fabric samples to class for this activity.]
	Devise a class chart for appraising fabric designs. Use selected references and manufacturers' labels as guides in composing and organizing criteria for judging fabric designs.
	Evaluate fabric designs using the criteria chart devised in class. For what purposes would each fabric design be appropriate? What construction problems might the design entail?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
7. Textile labels a. Brands	Look at a display of garment and fabric labels to locate generic and brand names. What is the difference in a generic name and a brand name? Cite brand names found commonly on garment or fabric labels. Explain why it is necessary to label products with brand names. [NOTE TO TEACHER: Brand names serve as buying guides and give clues to quality and costs. See Transparency 79 on how brand names are used to identify characteristics of generic fibers.] Divide into small groups and match brand name cards with the appropriate generic name cards. [NOTE TO TEACHER: To prepare cards for the game, write each generic name on individual index cards. On other individual index cards, write common brand names. Make four to six sets of cards. Have each group take a set of cards and shuffle them. When all groups have shuffled cards, tell the students to begin matching the brand names with the generic names. Students should have a specified time period to match the cards.]
b. Label information	Bring to class clothing and fabric labels. Make a list of all the information found on the labels. Write the list on the chalkboard. Discuss where the labels were located on a garment or fabric. What government agency makes and enforces rules about textile labeling? What types of labels are acceptable? What is meant by "permanent" care labels? How is this law applied to the purchase of fabrics by home sewers? Divide into groups. Design a label on 8½" x 11" paper so that it can be read easily when placed on the bulletin board. Be sure to include all required information on the label plus any other information which might be pertinent to the consumer. Manufacturers' logos or trademarks may also be added.
c. Interpreting labels	Look at examples of informative labels. [NOTE TO TEACHER: Have examples of poor labels, permanent labels, and detachable labels for students to view.] Read references to identify the differences of each type. Discuss the labels and describe the effectiveness of each. Develop guidelines for aiding the consumer in analyzing labels. Include what information should be listed on permanent and detachable labels. List items to look for on a label which will help the consumer interpret label information. Discuss clothing-selection experiences which demonstrate the effects of label information on clothing decisions.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Visit three different types of clothing stores, such as a clothing specialty shop, a department store, and a discount store. Choose five similar items to compare at each store. Examine the labels on each item. Note any differences in the labels. Share your findings with the class. Did the labels indicate the quality of the items? Did higher-priced items contain more label information than lower-priced items? Explain. [NOTE TO TEACHER: This activity could be carried out as an outside class assignment with findings shared in class. If time and resources permit, the activity could be a field trip.]
8. Textile laws	Study references on textile legislation. Name federal laws affecting consumers. Examples: Wool Products Labeling Act, Textile Fiber Products Identification Act, Flammable Fabrics Act, and the Fur Products Labeling Act. Summarize the primary provisions of federal laws affecting clothing consumers. Discuss why clothing consumers should be aware of textile legislation and how it affects them. Explain how consumers can use textile legislation acts to their advantage when buying textile goods. Develop a plan of action for voicing an opinion on specific legislation affecting clothing consumers. Make a bulletin board depicting the procedure. Suggested title: "What *You* Can Do." Display the bulletin board. Divide into small groups to prepare a report on textile legislation. Evaluate current legislation concerning textiles. In what areas is the consumer well protected? In what areas are there weaknesses? Based on the results of this investigation, what additional legislation is needed to protect the clothing consumer? Present your report to other groups.

COMPETENCY: *Ability to buy clothing to fit individual and family needs and resources*

SUB-COMPETENCIES: *Identify factors to consider in planning and managing a clothing wardrobe.*

Apply buying principles to clothing purchases.

Manage clothing resources effectively.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
B. Buying Clothing 1. Wardrobe planning 2. Dressing for job success	Categorize your wardrobe according to casual, sport, school, dress, and formal wear. Write activities which might be included in a college student's or employed person's schedule. List activities on the chalkboard. Compare your present clothing situation to the needs of a college student or employed person. Discuss ways to "round out" your wardrobe gradually for future needs. Point out the benefits of a well-planned wardrobe in terms of future use. Discuss buying basic clothing versus fad clothing. Discuss wants versus needs. Discuss ways needs of other family members may affect wardrobe planning and clothing purchases of individual family members.
	Listen to a panel consisting of older brothers and sisters who are in college or the work world discuss factors affecting their wardrobe selection. Listen to them discuss the differences in their wardrobes now from when they were in high school. Prepare questions to ask panel members. [NOTE TO TEACHER: This panel may need to be planned during the break between college semesters or times when employees can get off work.]
3. Fashions a. Trends b. Factory techniques	Cut out from catalogs and magazines three clothing items with similar purpose, such as casual, sport, or formal wear. What design features make these garments fashionable? What is the basic design of these garments?
	Brainstorm to determine fashionable factory techniques found on garments. Examples: lace, piping, appliques, painting, ruffles, pleats, button placement, pocket placement. Which techniques are found on most fashionable garments of today? How has the application of fashionable factory techniques changed over the last five years?
	For an FHA/HERO activity, provide fashion shows for local clubs and organizations using FHA/HERO members as models. Any apparent fashion trends noticed by students can be discussed in class. How do fashion trends keep clothing continuously in demand?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
4. Buying guides	Divide into small groups. Each group should list buying guides (things to "look for" and things to "look out for") when selecting clothing items for purchase. [NOTE TO TEACHER: Buying guides should include fiber and fabric content, appearance, needs, trends, labels, etc.] Write your buying guides on a large sheet of butcher paper so that the other groups can view them. Discuss sources such as periodicals, bulletins, etc., which provide consumer clothing information. Use the list of buying guides to develop 10 questions to be asked by consumers before buying clothing. Make a bulletin board entitled: "Before You Buy. . ." Make the bulletin board by placing a large stop sign in the middle of the board with "Ask Yourself" placed below or beside it. Fill in around the stop sign with the consumer questions. [NOTE TO TEACHER: Students can also use the questions to conduct a peer survey and an adult survey. They can compare results of the surveys in reports to the class.] Read a case study which describes a situation requiring the purchase of a new outfit. Using the buying guides, select clothing which would be suitable. Give reasons for your decision. Prepare a short case study which demonstrates use of buying guides when making clothing purchases. Exchange case studies with a classmate. The reader of each case study should point out the guides used in the purchase of the garment. Determine if the buying guides in the case study were the most effective for that situation.
5. Accessories a. Belts b. Bags c. Shoes d. Socks and hosiery e. Hats f. Gloves g. Scarves h. Jewelry	Brainstorm to explain how accessories can update a garment. Give examples of commonly used accessories to to make a garment fashionable. What is your favorite way to update a garment? Choose a picture of a basic garment from a magazine, catalog or pattern book. Cut out and mount on poster board. Choose pictures of two complete sets of accessories to go with the garment so that the garment will have two different looks. Paste each set of accessories on the poster board, one set on each side of the basic garment. Give a short presentation to the class as to why you chose the basic garment and what effect the accessories have on it. Can accessories give the same garment a sporty or a dressy look? Explain. Discuss the advantages of buying basic clothing and purchasing new accessories to update the basic garment as fashions change. What accessories would you recommend to give clothes today's fashion look?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Read selected references and interview persons employed in clothing-related jobs to learn guidelines for selecting or purchasing an accessory. Prepare a short demonstration on the use of the accessory with current fashions. Be sure to include the use of an accessory for both males and females. [NOTE TO TEACHER: Have students choose an accessory from the following: belts, bags, shoes, socks and hosiery, hats, gloves, scarves, and jewelry. If possible, make arrangements with a department store to loan a few items in each accessory category for students to use. Suggestions for alternative demonstrations: make accessories from "found" objects (shells, beads, etc.); remake an old accessory item; or find a new use for an old accessory.] Discuss the effects of over-accessorizing a garment.
	Create a bulletin board displaying an over-accessorized garment. Suggested title: "Don't Be An Accessory To The Crime."
6. Shopping for ready-made clothing a. Brands b. Advertisements c. Durability and construction d. Factors influencing cost and construction e. When to buy	Pretend you are shopping for ready-to-wear apparel. Listen as your teacher calls out a term. Write down how it affects you. [NOTE TO TEACHER: Call out the following terms: brand, advertisement, durability, construction, cost, appearance, sale, and new arrival.] As your teacher recalls a term, share the statement you wrote down with classmates. Discuss how and why these factors affect you when purchasing garments.
	Compare two garments in terms of construction, appearance, durability, factory techniques, and cost. Which garments would offer the best quality for the best price? Why? [NOTE TO TEACHER: Cover with masking tape the labels of two womenswear and two menswear garments. Each pair of garments should be of similar design–one garment a well-known brand and the other a lesser-known brand. After students have made a decision, remove tape from the labels. Ask students for comments about brand names.]
	Work in small groups to create an original clothing advertisement. Make up a brand name and characteristics for your garment. Present the advertisements as skits or on videotape. Did the advertisement interest class members? Did they want to purchase the item?
	Visit a large department store, specialty store, discount store, and chain store to examine garments sold in each store. [NOTE TO TEACHER: A field trip could be planned to a shopping center where most of the stores named would be located. To avoid confusion, determine in class before the visit the garments to be examined. Students can bring purchased items from home if there are

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	no department or clothing stores convenient.] After examining the predetermined garments, write a summary comparing the variety, condition, construction, appearance, and cost of the merchandise in each store. Determine if any additional factors might enter into the costs of the goods. Additional cost factors include: type of service offered, location of the store, type of advertising used, and atmosphere of the store.
	Use references to prepare a report on the advantages and disadvantages of shopping at the "top of the season" (when fashions first arrive) and shopping during the sales. When do you do most of your shopping? What factors influence you when you shop?
f. Shopping in person g. Shopping by mail	Look at a display of various catalogs, mail order magazines, backs of magazines, etc. Examine the illustrations, descriptions, procedures for ordering, costs, postage, and handling charges. Discuss experiences of shopping by mail you or someone you know has had.
	Fill out a mail order form: total purchase, sales tax, postage fees, handling charges, etc. How did you determine postage and handling charges required on the order? Explain any difficulties encountered when filling out the form.
	Divide into four groups. Participate in a buzz session to form a list of advantages or disadvantages for your designated topic. Report findings to the class. [NOTE TO TEACHER: Topics for groups should include: Group I, advantages of shopping in person; Group II, disadvantages of shopping in person; Group III, advantages of shopping by mail; Group IV, disadvantages of shopping by mail.] Discuss personal experiences, both good and bad, while shopping in person and by mail. How could the bad experiences have been avoided? Discuss possible courses of action to take for poor service.
	Divide into two groups. Prepare a debate on shopping in person versus shopping by mail. Use one to two days for preparation and one day for the presentation. Be sure to decide on the amount of time to be allowed each speaker.
	Role play a given situation showing the procedures involved in returning merchandise to a store or through the mail. Discuss the different ways stores and mail order sources handle merchandise return. Can stores refuse to accept returned merchandise? If so, when?
h. Ways to pay	Brainstorm to determine various methods of paying for an item. Role play situations in which an item is paid for by: 1) cash, 2) check, 3) layaway, 4) major credit card. Include procedures for paying, and illustrate time, steps, problems, and risks involved. Discuss each method of paying after the role play is presented.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Look at a flannel board display of various items used when making a purchase. [NOTE TO TEACHER: Prepare a flannel board displaying imitations of a ten-dollar bill, a blank check, a gift certificate, a store credit card, a major credit card, a layaway form, a traveler's check, and a charge account. Number each item placed on the flannel board.] Number a sheet of paper from one to ten. As your teacher relates a purchasing situation, write the number corresponding to each appropriate item for the situation on the flannel board. Discuss your answers and explain why you chose each method of purchase. [NOTE TO TEACHER: The following situation questions can be used for this activity. How would you pay if: 1) You were in a foreign country on vacation? 2) You were in a shopping center 300 miles from your hometown? 3) You were at a local business privately owned by a family friend? 4) In August you purchased a heavy coat for the winter months? 5) You were purchasing a birthday gift for a friend's party to be given next weekend? 6) You were purchasing a pair of socks which were on sale for half-price? 7) You purchased a pair of shoes, a shirt, and four pairs of underwear at a nationally known chain sto[illegible] You purchased a new billfold at a store where your grandparents purchased a $15.00 coupon for your birthday? 9) For a new sweatsuit you purchased fabric which cost $15.95, but you only have $23.00 in your checking account? 10) You want to purchase a new shirt that is much more expensive than your weekly allowance or paycheck allows?]
7. Resource management	Read case studies depicting various buying situations. Determine what resources were used. Determine if the best use of time, money, and energy were used for the specific situation. If not, explain how the situation could have been handled more effectively. Think back to the last time you purchased an article of clothing. Summarize how effectively you think you used your resources of time, energy, and money. Select a small paper sack or a shopping bag made from construction paper. Write on the bag or sack one way planned resources of time, energy, and money increase buying satisfaction. Attach to the bulletin board prepared by your teacher. [NOTE TO TEACHER: Illustrate the bulletin board with an owl carrying a shopping bag. Title the bulletin board "Shop Wisely–It's Your Time, Energy, and Money."] Discuss the responses placed on the bulletin board. Can you think of other ways these resources influence your buying satisfaction?

COMPETENCY: *Ability to purchase and operate sewing equipment*

SUB-COMPETENCIES:

Examine guidelines to follow when selecting a sewing machine and sewing equipment.

Identify available machine stitches and their uses.

Demonstrate the use of sewing machine attachments.

Use the sewing machine and attachments.

Care for the sewing machine, making adjustments and repairs as needed.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
C. Buying and Using Sewing Equipment 1. Selection of sewing machine and equipment a. Types b. Features c. Costs	Collect pamphlets of different brands of sewing machines. Share information on types, features, and costs with classmates. Discuss desirable and undesirable features of the machines. Which features are similar? [NOTE TO TEACHER: A representative from a local sewing machine dealership could be invited to discuss trends in home sewing machines (for example computerized machines) or to discuss differences in machines in the past and present.]
	Study reports of recognized consumer groups. Make a list of their recommended choices of sewing machines and other sewing equipment, such as irons. What are their recommendations based on? What are the benefits of reading consumer reports about sewing machines and other sewing equipment? Report findings to the class.
	Use selected references, and outline five to 10 guidelines to follow when selecting a sewing machine. Present your findings to classmates. Summarize all guidelines presented into a general check list to follow when selecting a sewing machine. Examples: ease of operation, features, cost, cost of repairs, availability of parts and repair service, how often machine will be used and for what purpose.
2. Use of sewing machine a. Stitches and their uses	View filmstrips or charts illustrating types of machine stitches and their uses. Examples: directional stitching, staystitching, understitching, backstitching, zigzag stitching, basting, stretch stitching, machine overcasting, and variations of stitch length and tension. [NOTE TO TEACHER: See Transparencies 31-35 on staystitching, including directional stitching. Transparency 65 illustrates understitching. Samples of the types of machine stitches could be stitched on small squares of muslin or scraps of fabric. Attach samples to construction paper and identify. These samples allow the students to examine the actual machine stitching.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Watch a demonstration on the correct procedures for making various types of machine stitches on various fabrics. Using techniques learned in the demonstration, practice making the different types of machine stitches on various fabrics. [NOTE TO TEACHER: Each student should have several pieces of sample fabrics. One sample piece of woven fabric should be cut with a curved edge so that directional stitching can be practiced.]
	Examine decorative stitches used on articles of clothing and other items. Discuss the type of stitch used and its purpose.
b. Attachments and their uses	Refer to use and care manuals to cite the different types of attachments which are available for the sewing machine you will be using in the sewing laboratory. [NOTE TO TEACHER: Students should work in small groups if they are sharing sewing machines.] Set up a display using the various attachments for your machine. Name each attachment and write its function on a 3" x 5" index card. Place each card by the appropriate attachment in the display. View other displays to compare the differences and similarities of the sewing machine attachments and their functions.
	Work in teams of two to practice the correct procedure for attaching each attachment to the sewing machine. Refer to instructions in the use and care manual as needed.
	Practice using sewing machine attachments. Attach and use the appropriate attachment as your teacher reads the task. [NOTE TO TEACHER: Small fabric samples could be provided for students to sew with the appropriate attachments for a task.]
3. Care of sewing machine a. Sewing problems and their causes b. Machine adjustments c. Machine repairs	View filmstrips or charts to identify common sewing problems. List and discuss common problems and their causes. Common sewing problems include: puckering, uneven stitching, skipping stitches, breaking threads, and looping. Common causes of sewing problems include: incorrect threading, unbalanced tension, blunt needle point, poor quality thread, etc. Discuss the cause and corrections for the following sewing machine problems: skipping stitches, irregular stitches, sewing machine locks, sewing machine runs with difficulty. What should you do if the sewing machine won't run at all? What is usually the problem when the handwheel turns but the needle does not move up or down?
	View samples of machine stitching on various fabrics. State correct or incorrect stitching characteristics found on each sample. [NOTE TO TEACHER: Prepare small

samples of machine stitching on four-inch squares of muslin or fabric scraps for students to examine. The samples should include correct stitching as well as looping, puckering, uneven stitches, skipped stitches, etc.] Discuss methods for correcting the incorrect stitches on the samples.

Watch a demonstration on adjusting tension, pressure, and regulation of the bobbin of the sewing machine. Define the terms *pressure*, *feed*, and *tension*. What adjustment should you make if the upper tension is too tight and the upper thread breaks as you sew? If the upper tension is too loose and loops form on the underside? Why is it necessary to adjust the stitch length regulator? Explain how to increase tension and decrease tension on the bobbin. [NOTE TO TEACHER: Follow instructions in the use and care manuals for the sewing machines in your department for adjusting upper and lower tension.]

Follow the diagram in the sewing machine's instruction manual as your teacher discusses the cleaning and care of the sewing machine. Why is it important to keep a sewing machine clean and well-lubricated? What problems can lint in the feed dogs, bobbin case, and tension control cause? Explain how to remove lint. How often should you remove lint? Why should you follow the instruction manual for oiling the machine? [NOTE TO TEACHER: A list of the common sewing machine problems and their remedies can be attached to machine cabinets so students may be responsible for some aspects of machine maintenance.]

COMPETENCY: *Ability to repair and renovate clothing*

SUB-COMPETENCIES: *Utilize appropriate hand stitches in clothing repair.*

Use appropriate clothing repair techniques.

Renovate old clothing to create updated wearable garments.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
D. Repairing and Renovating Clothing 1. Hand repair stitches	List on the chalkboard common repairs often needed on clothing items. Think about items in your closet that need repairs. Discuss factors which might influence you in deciding to repair a garment. When might it not be worth the time to repair a garment? How will the ability to repair your own clothing affect your clothing budget?
	Review transparencies on various types of hand stitches. Determine which stitches would be most appropriate for repairing clothing. Give examples of how and where these stitches might be used. [NOTE TO TEACHER: See Transparency 36 on basting; Transparencies 70 and 71 on hem finishes; Transparency 72 on hemming stitches; and Transparency 74 on hand-worked buttonholes.]
	Practice making various types of hand stitches to repair small rips, buttonholes, and hems on sample fabrics. Manipulate the fabric and then judge the performance of the stitch according to durability and appearance.
2. Repair techniques a. Repairing and reinforcing seams	Listen as a local dry cleaner who does mending demonstrates several simple techniques for repairing or reinforcing clothing items. Discuss the basic repair techniques including: stitching ripped hemming stitches, broken seams, etc.; sewing on buttons, snaps, hooks and eyes; replacing broken zippers, pockets, and worn linings; reworking buttonholes; making thread loops and belt carriers; tacking cuffs and facings.
	Call several dry cleaning establishments that do mending and several local altering and mending services to determine the cost of mending and reinforcing the crotch seam in a pair of jeans. Discuss advantages and disadvantages of having the seam repaired by an outside service, mending the jeans yourself, and discarding the jeans.
b. Darning	Write the first thing that comes to mind when you hear the word "darning." Pass responses to teacher. Discuss responses to derive a definition of *darning*. Give examples

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	of clothing items that may require darning. Identify areas of clothing which frequently require darning. Study selected references to determine the hand- and machine-stitched methods for darning. Which method provides the stronger finish? Would one method be more appropriate for some items than the other? Explain. Bring from home an item that is in need of darning. Determine which method of darning to use on your garment. Demonstrate darning method on your item. Compare the method you used with an item darned by another method.
c. Patching	Watch a demonstration on procedures for patching. [NOTE TO TEACHER: Demonstrate how to fuse a patch in place and how to sew a patch over the hole in the garment.] Patch a garment or other item in need of repair following procedures from selected references or demonstrated by the teacher. [NOTE TO TEACHER: Students can bring garments from their wardrobes to repair, or they might collect garments to repair and donate to a charitable agency for distribution.]
d. Repairing and replacing pockets	Brainstorm to identify types of pockets that commonly need replacing and repairing. When is repairing and replacing pockets practical? [NOTE TO TEACHER: Pants pockets, uniform pockets, and coat pockets are often in need of repair.] Study selected references and list guidelines for repairing and replacing pockets. What are the two types of pocket replacements? What determines the type of pocket repair needed? When is half-pocket (pocket tip) repair required? What type seam is used to finish the tip of the pocket? Why? Is it advisable to make a new pocket using the original pocket as a pattern? Why or why not? If the edges of the pocket facings are worn or frayed a little, what repair will make the worn edges less conspicuous? Demonstrate techniques for repairing pockets. Follow guidelines listed earlier. [NOTE TO TEACHER: Adding patches of contrasting colors or sewing with decorative stitches can add appeal to a repaired pocket.] Demonstrate method of replacing pockets by buying a ready-made replacement kit or using an old pocket for a pattern. Follow directions on the replacement kit or use selected references as a guide for replacing a pocket.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
e. Resewing fasteners	Watch a demonstration on techniques for resewing fasteners and replacing loops. What type of thread should be used to sew on buttons? Explain how to make a shank of thread when sewing on a button. How do you reinforce buttons on heavy garments like coats and suits? How do you repair a garment when the buttons or fasteners have been pulled away from the garment, leaving a torn place or hole? Explain how to rework a buttonhole. How do you reinforce pound-in type snap fasteners? Explain how to rework a new thread loop on garments.
f. Replacing and reinserting zippers	Examine a garment which needs a zipper replaced. Why should you study the original application carefully before removing the zipper? [NOTE TO TEACHER: Transparencies 56-57 and 59-60 may be used to review zipper applications.] Watch a demonstration on how to measure openings for zipper replacement. Is it important that original seam lines and the original method of application be followed when replacing a zipper? Why or why not? How do you shorten the length of a zipper? Study directions for insertion included on various zipper packages. Discuss the techniques with classmates. What machine attachment is suggested for sewing in the zipper? Explain how the presser foot or attachment used can help save time and work.
g. Replacing linings	Study references and list guidelines to follow when replacing a lining. [NOTE TO TEACHER: Guidelines should include using old lining for pattern; marking 5/8" seam allowances with tailor's chalk; and making notches at key construction points.] When is it practical to replace the lining in a garment? Prepare a bulletin board on the techniques for removing old lining, cutting new lining, marking, assembling, and applying to garment. Discuss steps with classmates. Display in clothing lab.
h. Repairing shoulder straps	Watch a demonstration on the common repairs that are needed on shoulder straps including: restitching broken stitches, replacing fasteners, resewing strap to garment, adjusting length by moving fasteners. Determine techniques to use in repairing shoulder straps on a garment. Repair straps and evaluate techniques.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
i. Replacing elastic waistbands j. Replacing elastic in a casing	Examine an item of clothing and determine if elastic in a waistband or casing can be replaced easily. Recall techniques used in constructing waistbands and casings and inserting elastic. Identify steps to be taken to replace the elastic. List steps on poster board. Show skills by replacing an elastic waistband or elastic in a casing in an article of clothing for yourself or a family member. Follow steps listed on the chart.
k. Repairing belts and belt loops	List on the chalkboard common belt repairs including: replacing buckles and rivets, sewing extra pieces of leather or fabric of like or contrasting color at place where belt has torn, and reinforcing holes on belts. Watch a demonstration on the various methods of repairing belts and belt loops. Explain how to add length to a belt that is too short. [NOTE TO TEACHER: Sewing extra strips of material into the belt will lengthen the belt.] Can novelty trim be used to replace belt loops in need of repair? Why or why not?
3. Clothing renovation	Take an inventory of clothing items in your closet to determine how many garments you no longer wear because they are out of style or because you have grown tired of them. List each unwearable item and then determine what feature(s) in the garment you dislike. List some ideas for recycling or renovating the garments. Bring the list to class for discussion. [NOTE TO TEACHER: You may want to demonstrate some methods of updating clothing such as removing or changing size of a collar, reducing or narrowing width of pant legs, etc.] Select one garment from your wardrobe, and share what you dislike about the garment with the class. Discuss with the class ways to renovate the garment so that it can be worn again. Bring from home a clothing item that is in need of renovation. Renovation ideas include: dyeing the garment; adding decorative stitching or trims; printing words, slogans, or designs on garment with rubber stamps; painting a design on the garment with acrylic paints; placing large appliques on casual shirts or over stains or rips; adding strips of materials in like or contrasting colors in upper arm and cuff to lengthen sleeves (may use materials such as ribbing with waterproof wear, suede with corduroy or leather, and lace with feminine wear); adding lace or ruffles to a skirt or dress; and cutting off sleeves or pant legs to make short sleeves or shorts. Choose from these ideas to create your new garment. Look at renovated garments. What are the advantages of your making new garments from old ones? Did your list include cost, creativity, and expanded wardrobe?

COMPETENCY: *Ability to construct or alter clothing for self and/or family members*

SUB-COMPETENCIES:

Alter a pattern to fit the intended wearer.

Select fabrics and notions appropriate for a specific garment.

Construct a garment using appropriate management and construction techniques.

Fit and alter garment during construction.

Evaluate garment construction.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
E. Expanding Clothing Construction Skills 1. Simple pattern alterations	Discuss with classmates the following statement: "A well-constructed garment is not attractive if it is poorly fitted." Brainstorm to list signs of poor fit in garments. How might fitting a pattern and garment prior to and during construction solve this problem? Review selected references, and describe methods for making pattern pieces longer, shorter, wider, and narrower, and for changing or manipulating darts. Why should all necessary adjustments on pattern pieces be made before cutting out the garment? Identify fitting problems you have or which someone you know has. Fitting problems include: short or long waist, small or large waist, wide hips, broad or narrow shoulders, long or short legs, etc. Identify several alternatives to making pattern alterations. Examples: taking a larger or smaller seam, making a wider or narrower hem, placing a fastener closer or farther away from its original placement. Why might you use these alternative methods instead of making a pattern alteration? View pictures of poorly fitted garments. Determine the problem(s) and discuss the needed alterations. [NOTE TO TEACHER: Show the pictures on an opaque projector. Pictures should include poorly fitted garments on both males and females.] View transparencies to determine how body measurements are taken. Why are accurate body measurements important? [NOTE TO TEACHER: See Transparencies 27-30 on body measurements. Select the transparencies that will best meet the needs of your students. Handouts can be made from the transparencies if needed.] Divide into teams of two. Take your partner's measurements. Record your body measurements on a card that can be kept for future use. [NOTE TO TEACHER:

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Suggestions for a measurement card are in Homemaking I, B, Acquiring Basic Clothing Construction Skills. Caution students that measurements should be as accurate as possible so that they may be used for determining pattern size for future sewing projects.] How will accurate measurements help you to determine if and which alterations are needed?

Look at size charts in pattern books. Select the pattern size which most nearly fits your body measurements. Determine what possible alterations you will need to make using the chosen pattern size.

Read from selected references and discuss basic steps in making pattern alterations. View sample pattern pieces which illustrate simple alterations.

Watch a demonstration on altering patterns. Explain the procedures for lengthening or shortening full skirts, straight skirts, pants, and sleeves and for increasing or decreasing the waistline, hipline, or shoulder or bustline. Explain the procedure to follow when there is a line drawn across the pattern with the words "lengthen or shorten here." Why is it important to lengthen or shorten both front and back pattern pieces the same amount? [NOTE TO TEACHER: Transparencies 80 and 81 show basic pattern alterations.]

Demonstrate ability to alter a pattern. Make the following alterations on sample or miniature pattern pieces: lengthening; shortening; changing darts; and increasing and decreasing waistline, shoulder or bustline, and hipline. Ask your teacher to check your work.

2. Selection of fabrics and notions

Read selected references to review factors which should be considered when selecting pattern, fabric, and notions. Why is it important that the fabric be suitable to the pattern and the occasion? Discuss why fabric and pattern selections should not only enhance each other but express an individual's taste and style. Explain how the "Suggested Fabrics" on the pattern envelope can aid you in choosing fabric for a particular design.

Examine a display of fabrics and notions prepared by your teacher. Determine which are appropriate and inappropriate combinations of fabrics, notions, and patterns. Correct the bad combinations by finding other fabrics, notions, or patterns that would complement at least one item already in the display. Explain how the fabrics, notions, and patterns complement each display. [NOTE TO TEACHER: Set up several displays of patterns with fabric samples and notions. Some should complement each other and others should not so that the students can see the difference. Suggested incorrect displays are large print fabrics with a pattern which has many construction details; heavyweight interfacing for collar, waistband; featherweight interfacing for cuffs; soft, clinging fabric to go with pattern which has many crisp pleats and a standup collar; a lightweight zipper and pattern with a bottom skirt ruffle to go with heavyweight wool fabric.] Describe factors to consider when selecting fabric for a pattern. Examples: construction details of pattern and fabric width, design, texture, fiber content, construction, and weight.

Work in small groups to prepare a demonstration on the importance of using fabric and notion label information to facilitate a desirable finished product. Specific demonstrations might include: 1) encourage the selection of like fibers in fabric and notions to ensure similar reactions to sewing, pressing, dry cleaning, laundering, and wearing; 2) encourage the application of fabric and notion care label instructions; and 3) encourage the acknowledgment of label information such as fiber content and intended use. Present the demonstration to classmates.

Look through recent pattern catalogs. Select several patterns you like which meet the requirements of your class project. Have your teacher okay pattern choices. Decide the pattern size you need according to your body measurements. Make a list of several factors to consider when you select a fabric for your pattern. After your planning is complete, go to a fabric store and select your pattern, fabric, and notions for your class sewing project. Particular care should be taken to ensure that the pattern and fabric combination is suitable for your sewing skill and your figure. What factors were involved in your decisions when selecting your pattern, fabric, and notions? In what ways were you influenced by label information? Are you pleased with your selections? Why or why not? How closely were you able to follow your plans?

3. Construction techniques
   a. Hand stitches

Study selected references concerning hand stitching. Discuss types and purposes of hand stitches. [NOTE TO TEACHER: Transparency 36 illustrates basting stitches; see Transparency 72 on heming stitches.]

Draw from a box or other container a slip of paper with the name of a hand stitch written on it. Research selected references on the hand stitch. Practice making this hand stitch on sample fabrics. Give a short demonstration to the class on how the stitch is made. [NOTE TO TEACHER: The hand stitch samples from the demonstrations can be used for a display or bulletin board for students to refer to when working on sewing projects.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Study references or watch a demonstration for directions or helpful hints for selecting needle size and thread, holding work, knotting thread, etc. Discuss the types of needles available. What size needle is recommended for general hand sewing? Explain why the thread for a garment should be compatible with the fiber content and weight of the fabric. Discuss the basic techniques for making hand sewing faster and easier. Describe the procedure for tying a knot.
b. Seams and seam finishes	View filmstrip or transparencies on the various types of seams and seam finishes. Identify types and their uses. [NOTE TO TEACHER: See Transparencies 45-54 on types of seams, techniques used in seam construction, seam finishes, and applying seam finishes.] Review selected references to gain a better understanding of seam finishes. Explain the purposes of seam finishes. Examine pattern and fabric chosen for class sewing project. Determine types of seams and seam finishes that will be required. Check with your teacher. Demonstrate selection of appropriate seam finishes and application of correct seam finishing techniques in the construction of a garment. How was the selection of the seam finish influenced by the type of fabric? Part of the garment? Support your reasons.
c. Interfacings	Study references in order to find a definition of *interfacing.* What is interfacing? Why are interfacings used? List commonly used interfacing fabrics. What characteristics are needed in interfacing fabrics? Study samples of interfacing fabrics to learn to recognize them. View filmstrip or pattern guide sheets. Describe where and how an interfacing should be applied to a garment. Discuss guide sheet instructions for applying interfacings. View displays of various types of interfacings appropriate for different fabrics. What factors should you consider when you choose a fabric to use for interfacing? [NOTE TO TEACHER: Set up displays such as lawn interfacing with voile fabric, woven interfacing with woven fabrics, nonwoven interfacing in waistbands, and hair canvas in coat fabrics. Also include fusible interfacing and fabric to be used with fusible interfacing.] Watch a demonstration on techniques for cutting, applying, and finishing an interfacing. Do you cut each interfacing piece on the same grainline as the facing and garment part being interfaced? Explain. When using interfacing, how do you eliminate bulk in the seam allowance at corners?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Prepare interfacing and attach as needed on class garment. Use a pattern guide sheet for reference. Have your teacher check your work.
d. Tucks and pleats (1) Tucks	Look at several garments containing tucks. Define *tuck*. Identify the types of basic tucks used and the purpose for the tucks. Discuss how the tucks differ. Are tucks on garments for decoration, shaping, or both? Explain. [NOTE TO TEACHER: Basic tucks are blind–tucks that meet; spaced–tucks with space between them; dart; and pin–very narrow tucks.]
	View a demonstration on the techniques for marking, measuring, basting, stitching, and pressing tucks. List steps for construction and finishing tucks.
	Demonstrate ability to make the basic tucks. Make samples with two or three tucks for each type of tuck. Turn in for evaluation.
(2) Pleats	Read selected references to determine types of pleats and the basic construction of a pleat. [NOTE TO TEACHER: See Transparency 82 on pleats.] Define *pleats*. Name the type of pleats. Why are pleats used in garments?
	Look through current fashion magazines and pattern catalogs to find current uses of pleats. Collect examples, identify the types of pleats, and share with class.
	Divide into groups. Choose a topic. Determine how fabrics, fabric widths, and types of pleats should be coordinated for your selected topic. Use selected references as aids. Report findings to class. [NOTE TO TEACHER: Suggested topics from which students may draw are heavyweight fabrics, lightweight fabrics, printed or striped fabrics, fabric care requirements, and unpressed pleats.]
	Use references or a bulletin board to illustrate pleat finishes such as soft-fold pleats, sharp-fold pleats, topstitched pleats, and edgestitched pleats. Discuss the purpose of each finish.
	Watch a demonstration on making pleats. Note all construction details and the finish applied. Explain how to make knife, box, and inverted pleats. [NOTE TO TEACHER: You may want to include altering the length of knife, box, and other pleated garments in the demonstration.]
	Complete a sample technique of one type of pleat. Turn in for evaluation. [NOTE TO TEACHER: To determine the pleat each student will make, have students

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	draw cards for the name of a pleat. Prepare index cards with the names of the pleats–knife, box, and inverted.]
e. Collars	Study selected references to identify the three basic types of collars. List characteristics of each type.
	Identify types of collars by writing the appropriate term for each style of collar on a handout which illustrates various styles of male, female, and unisex collars. [NOTE TO TEACHER: To make the handout, use sketches from textbooks, catalogs, pattern books, or magazines.]
	Examine ready-to-wear garments with different collar styles. Determine if the collar style may or may not influence the cost of the garment. Indicate those styles which affect cost the most. Explain your reasoning.
	Divide into groups according to the type of collar to be constructed on your class project. Look at charts or other references to determine procedures for constructing, attaching, and finishing your collar. Outline the steps required and illustrate on a flip chart. Explain procedures to class.
	Watch a demonstration of the procedures for constructing a collar, attaching it to a garment, and finishing it. Discuss how the pattern guide sheet can help when constructing a collar.
	Display or make charts exhibiting various kinds of collars and the different construction techniques needed for each. Include Peter Pan, mandarin, convertible, and shawl collars. [NOTE TO TEACHER: Students can work in small groups or individually to plan details for one type of collar. Combine all collar information from group or individuals for a class display.]
	Consult selected references to gather information to be included on a rating scale for construction, attachment, and finishing. Compile information and complete a class rating scale for evaluating collar construction, attachment, and finishing.
	Follow instructions in references or on a guide sheet to construct and apply a collar to your garment. Evaluate the collar using the rating scale. Indicate the strengths and weaknesses of the construction, attachment, and finishing of the collar.
f. Sleeves	Observe pictures of various sleeve styles. Identify the three basic types of sleeves from the various styles. [NOTE TO TEACHER: The three basic types of sleeves are kimono, raglan, and set-in.] Discuss appropriate sleeve types to be used in garments for the activities you frequently participate in. Give reasons for your choices. Examples of various sleeve types for different types of garments can be found in catalogs and magazines.

CONCEPTS **LEARNING AND EVALUATION EXPERIENCES**

Examine ready-to-wear garments with different styles of sleeves. Determine which sleeves are constructed similarly to the sleeves you will construct on your class project. Study the construction techniques used. Examples of construction techniques would include placement of ease, seam finishes, and reinforced stitching.

Describe techniques for constructing various types of sleeves. Use guide sheets or selected reading materials as references.

Watch a demonstration of methods and procedures for constructing a sleeve. When setting in a sleeve, what is the purpose of using two rows of basting stitches? Why should you reinforce the underarm seam in a kimono sleeve? Explain how to "pin baste" a sleeve into the armhole.

Construct sleeves for a garment by following pattern guide sheet instructions. Check the sleeve for proper fit. Was the proper grainline maintained? What problems can arise if the sleeve is off-grain?

Examine the cuffs and plackets on sleeves of ready-to-wear garments. Study the similarities found in the ready-made garments and the one you will construct. Look at your pattern guide sheet to see how the placket and cuff are constructed.

Listen as a professional sewing demonstrator presents time-saving methods for constructing plackets and cuffs. Why are cuffs often interfaced? [NOTE TO TEACHER: You may want to consider having a garment factory seamstress demonstrate factory techniques that can be adapted for use in constructing a garment in lab. Techniques may be limited by kind of machines available.]

Construct sleeve plackets and cuffs for your garment if required on your pattern. Follow instructions on your pattern guide sheet or suggestions of the professional sewing demonstrator when constructing plackets and cuffs. Have your teacher check your work. [NOTE TO TEACHER: Students using patterns without plackets and cuffs can make a sample placket and cuff from fabric scraps or muslin.]

Observe samples of sleeves which have been attached correctly and incorrectly to garments. Compare two samples, one which is poorly attached and one well-attached. Cite the differences in terms of appearance, durability, etc.

Watch a demonstration for attaching a sleeve to a garment. Develop a check list before you begin attaching your sleeves to your garment.

Attach constructed sleeves to your garment. Evaluate each sleeve according to your check list.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
g. Waistline seams	Brainstorm to determine characteristics of a well-fitted waistline. List characteristics on the chalkboard. Work in buzz groups to solve each of the four common problems in regard to waistlines: waistline too tight, waistline too loose, waistline too high, waistline too low. Present your conclusions to the other groups. Watch a demonstration of procedures for constructing a waistline seam and an inset band. Summarize the steps by listing them on paper. Observe two garments in which the waistline seam of one has been reinforced and the waistline seam of the other has not been reinforced. Discuss the effect the reinforcement has on the seam. Follow techniques observed in earlier demonstrations to construct a waistline seam in your garment or a sample garment. Reinforce waistline seam as needed.
h. Waistbands	Review current fashion magazines, pattern catalogs, and textbooks for examples of garments with waistbands. Illustrate and discuss with the class various construction details found on waistbands. Is the waistband always placed at the natural waistline? Why or why not? Study references to list types of waistbands. Summarize directions and illustrations for constructing each type. [NOTE TO TEACHER: Types of waistbands include: straight, bias, contour, and faced. Visual aids produced by several companies may be helpful in showing enlarged details for construction techniques.] Summarize on the chalkboard reasons for reinforcing a waistband. [NOTE TO TEACHER: Reasons for reinforcing a waistband are to give body to the band, to add support to shape, and to prevent stretching and rolling.] View a demonstration on techniques used in constructing and applying a waistband. [NOTE TO TEACHER: Several demonstrations may be needed to cover techniques used for the types of waistbands that your students will construct in their garments.] Construct and apply a waistband according to a pattern guide sheet or handout. Have your teacher check your work. Review references to find information about and illustrations of bandless waistlines. Collect illustrations and use for charts or a bulletin board.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
i. Pockets	View a display prepared by your teacher to identify the types of pockets found on garments. [NOTE TO TEACHER: Make a display, bulletin board, or flannel board using large samples or pictures of various types of pockets.] Where might each type of pocket be used—flap, patch, welt, in-seam, and bound? Are pockets functional, decorative, or both? Explain. Where might each pocket type be placed on a garment?
	Observe patch pockets that have been machine and hand sewn. What type of stitch is often used for attaching a patch pocket by hand? Determine advantages and disadvantages of the machine and hand-attached patch pockets.
	View filmstrip or diagrams describing the procedures for constructing and applying patch and in-seam pockets. [NOTE TO TEACHER: Show procedures for each type of pocket your students will construct on their class projects.]
	Demonstrate ability to construct and apply simple pockets to a garment. Use the *unit construction* method.
	Look at pictures of garments with different types of pockets. Determine whether the cost of the garment may be affected by the type of pocket. Explain why or why not.
j. Belts and belt carriers	Listen as a resource person displays various types of belts and demonstrates the techniques for making belts. [NOTE TO TEACHER: Resource persons might include leather toolers, weavers, and seamstresses.]
	View a bulletin board depicting types of belts appropriate for various garments. Indicate the belts that may be made by a person learning to sew.
	Using pattern guide sheets or other references, make a belt which is appropriate for a specific garment of your choice. Why should stiffening be used in a tie belt? Prepare a display of all the belts made by class members. Suggested titles for the display are "Belt It With Class" or "Hold It Up With Style."
	Examine types of belt carriers, such as fabric belt loops and thread loops. When is each type appropriate? Demonstrate construction of belt loops made from fabric and belt loops made from thread. Use selected references as resources. Apply the appropriate belt carriers to a garment. Use pattern guide as a reference.
k. Time- and energy-saving techniques	Read current sewing articles or books that include time- and energy-saving tips. Summarize one article and present to the class.

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	Experiment with various types of time-saving materials. These include fusible interfacing, fusible hemming tape, nylon tape, fabric weights (instead of pins), basting tape for zippers, precut waistband interfacing, marking pens (when pressed on pattern marking these go through fabric layers and later wash out with water), and glue or glue stick (for applying trims and appliques). Discuss how these items saved time and energy.
	Follow unit method of construction as indicated by sewing guide sheet. Improvise when necessary to save time and energy.
	Look at several patterns that can be made quickly. Discuss time-saving hints and quick techniques found in the patterns.
4. Fitting and alteration techniques	View a filmstrip or read selected references on principles of good fit. List good and poor fit characteristics on a worksheet prepared by your teacher. Relate the characteristics to ease, set, balance, grain, and line. Discuss principles of good fit with classmates.
	Identify common garment areas which are hard to fit and cite reasons why. Use selected references or draw from your own experiences.
	Work in groups to develop a check list for fitting a specific garment. Share check lists with class. [NOTE TO TEACHER: This could apply to garments being made in class.]
	Explain procedures for fitting garments at various times during construction. Why are fittings during construction necessary? [NOTE TO TEACHER: First fitting should be done after basting garment together. Pin shut any openings; then fit lengthwise seams and check for comfort of fit. A second fitting should be taken to check neckline and armhole fit and to measure hem.]
5. Garment evaluation	Brainstorm to list criteria to be used in making an evaluation sheet for clothing construction. List criteria on the chalkboard.
	Make a check list showing qualities of a well constructed garment from the criteria listed on the chalkboard. [NOTE TO TEACHER: You may want to establish categories in which various qualities will go.] Use the check list to evaluate the garment you made in class.
	Keep a record of expenditures for your class sewing project. Compare total cost with the cost of a similar ready-made garment in terms of construction and appearance. How does the cost affect the total garment evaluation?

COMPETENCY: *Ability to alter, recycle, and/or design garments*

SUB-COMPETENCIES: *Describe characteristics of a well-fitted garment.*

Apply knowledge of the principles of fit to garment alteration.

Use appropriate techniques for altering ready-to-wear garments.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
F. Altering Ready-to-Wear 1. Characteristics of a well-fitted garment a. Men's b. Women's	Study selected references pertaining to the characteristics of well-fitting garments. From the references, form a check list of criteria to consider when determining the fit of a garment. Compare and discuss your check list with those of classmates. View pictures of garments that fit properly and improperly. Make a list of the signs that indicate poor fit and those that indicate good fit. Prepare a bulletin board to illustrate the points to look for in good fit. Title bulletin board "It Fits When . . ." On the bulletin board place male and female silhouettes. Draw arrows from descriptions you have written of characteristics of well-fitting garments to the silhouette areas the descriptions match. Discuss how a salesperson can influence your decision in determining if a garment fits properly. Compile a list of suggestions for shopping for ready-to-wear apparel that will help to increase your consumer satisfaction. View pictures of people wearing various garments. Evaluate the fit in each picture; outline the good and bad features.
2. Fitting problems	Respond to the following questions as applicable: Do you often buy separates because different parts of your body vary in size? Have trouble finding clothes you like that fit your body type? Always have to adjust the hem lengths of clothes? Buy different sizes because the sizes of brands vary? Determine the body areas where clothing generally does not fit you properly. How can these fitting problems be corrected? What alterations could be performed for a better fit?
3. Principles of fit a. Ease b. Line c. Grain d. Set e. Balance	Read selected references to identify the factors involved in fitting garments, such as ease, line, grain, set, and balance. Discuss how the principles of fit are interrelated. Break into five groups. Each group is responsible for presenting one principle of fit to the other groups. Definitions and illustrations of each should be used in the presentation.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	View pictures of garments. Mark silhouette lines with solid lines, circumference lines with slashed lines, and design lines with dotted lines.
4. Fitting procedures a. General procedures b. Fitting women's wear c. Fitting men's wear	Watch as a local alteration specialist demonstrates various procedures for fitting and altering garments. Outline the steps involved in making alterations you could do at home. How can you decide if a garment can be altered? What features of a garment might make alterations impossible? How do narrow hems and seams, or cut-in notches affect the alteration of a garment?
	Divide into four groups. Using selected references, develop handouts on fitting procedures to distribute to other class members. Choose one of the following topics: 1) Hints for preparing garment for fitting. 2) Hints for choosing areas to alter, and altering techniques to use. 3) Materials and equipment to be used for fitting. 4) Advantages and disadvantages of various fitting techniques. Discuss the handouts with classmates.
	Review Transparencies 27-30 on measuring females and males. Outline the procedures illustrated which would be appropriate for your alteration needs.
5. Alterations a. For length b. For width c. For body curves	Observe demonstration on methods for fitting and altering ready-to-wear clothing. What preparation must be done before fitting? Before altering? What procedures were used to disassemble the garment? What finishing touches were used? How are measurements related to fitting a garment? How do measurements help you make alterations?
	Divide into two teams. Play "Alteration Baseball." Listen as your teacher describes a fitting problem. Teams will take turns solving the fitting problem described by your teacher. Allow three strikes (wrong solutions) per team per inning. Keep score. Declare the team with most points the winner. [NOTE TO TEACHER: Set a time limit for the game. For variety in the game, give steps for a particular alteration and have students identify the fitting problem.]
	Take inventory of your wardrobe. Find an article of clothing with which you would be more satisfied if it fit better. Follow guidelines from demonstrations and references to alter the garment so that it will fit better. Discuss alteration techniques used with classmates.
	Compare the expenses involved in having a professional alterationist satisfactorily alter a garment as compared to the time and skills involved for you to alter the garment. Is it worth your time to alter your own garments? Justify your answer to classmates.

COMPETENCY: *Ability to select appropriate clothing for family members throughout the life cycle*

SUB-COMPETENCIES: *Determine the clothing needs of a specific child.*

Identify features needed in children's clothing.

Utilize consumer skills in buying children's clothing.

Construct garments appropriate for a specific child.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
G. Selecting and Constructing Children's Clothes 1. Determining children's clothing needs	Study references and observe young children to identify physical changes which occur during the preschool years. What items are suggested for a layette? What additional items are needed at six to eight months? What considerations are important in selecting clothing for infants? What items are appropriate for preschool children's wardrobes? What considerations are important in selecting clothing for preschoolers that will allow for their rapid growth? What features encourage self-help? What special clothing requirements may children have in cold temperatures? In warm temperatures? How do clothing needs change during elementary school years? How does the child's increasing independence affect clothing decisions? How can the cost of children's clothing be reduced? Brainstorm to identify ways clothing can help a child develop in each of the following areas: intellectual, physical, social, and emotional. Examples: Clothing can be a tool for physical development as children learn to dress themselves and fasten zippers, buttons, and other closures; the warmth and protection of clothes provide for physical growth and physical comfort; carefully selected fabric designs and decorations can stimulate children's intellectual development; children gain social recognition from their clothing; clothing can contribute to the fulfillment of a child's emotional need for security.
2. Features needed in children's clothing	Study selected references in order to identify guidelines which will aid consumers in selecting infants' and children's clothing. [NOTE TO TEACHER: Guidelines may include care required, durability, cost, suitability for climate, age, activities, health, and child's personal preference.] Summarize guidelines for classmates. Examine various items of infant clothing to determine the factors to consider in selection. List factors on chalkboard. Why is it necessary to select garments that are comfortable and safe for infants? [NOTE TO TEACHER: Comfort and safety factors to consider include fabrics that are soft, stretchy, absorbent, lightweight and comfortable, easy to care for, durable, and flameretardant.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Give examples of growth allowances that can be constructed in garments for children. Using crayons or markers, draw a garment with built-in allowances for a small child. Explain your drawing to the class, telling what benefits will be gained from the garment. [NOTE TO TEACHER: Growth features for children's wear include: adjustable shoulder straps; raglan, kimono, or sleeveless styles; elastic inserts; stretchy or knit fabrics; wide seam allowances; undefined waistlines in one-piece garments; two rows of fasteners for attaching tops and bottoms of sleepwear; and tucks and pleats.]
	Describe clothing that is enjoyed or disliked by a child you know. Can you remember a garment of your own that you liked or disliked as a child? What makes a garment attractive and comfortable for a child?
	Examine children's clothing and find examples of techniques which contribute to durability. How can buying durable clothing help to make the most of the clothing money budgeted for a young child's wardrobe? [NOTE TO TEACHER: Examples contributing to durability are reinforcing points of strain on pockets, belt loops, and zipper bases; reinforcing stress areas on pants; double-stitching buttonholes; backstitching at beginning and ending of seams; double-stitching crotch and underarm seams; finishing seam edges; securely attaching fasteners; and using durable trims.]
	Work in small groups to discuss factors which affect the size and content of a child's wardrobe. Give examples of clothing needs for children living in various climates. How does housing affect the type of clothing to be worn? How does a child's clothing vary with different activities and outings? [NOTE TO TEACHER: You may want to have a resource person such as the owner or manager of a children's clothing store discuss with the class the various size ranges for children, at what ages children wear each size, how each size accommodates for body growth, etc.]
3. Buying ready-to-wear for children	Study catalogs and advertisements and visit children's clothing stores and departments. Identify the types of garments available for infants, toddlers, preschoolers, and school-aged children. Plan one wardrobe for a boy and one for a girl of different ages. Choose the age, height, weight, and other measurements of the two children for whom you will be planning a wardrobe. Refer to size charts to determine the correct sizes needed for various garments for each child. Make a list of the clothing items for each child. Visit a store that sells these items or locate them in a clothing catalog. Make a list of each item, its description, fiber content, needed size, color, and price. Include pictures of garments, if possible. You cannot spend more than $100 for either child.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
4. Constructing children's clothing	Describe how special techniques can be used in children's clothing to increase the child's comfort. [NOTE TO TEACHER: Comfort features include: nonbulky seams, enclosed seam allowances, small stitches, flat fasteners, linings, and nonbindings materials.] Study references to identify ways to add growth features when constructing children's clothing. Select several children's patterns. Adjust the patterns to add growth features. Construct a garment with added growth features for a younger brother or sister or another child you know. As the child grows, adjust the garment. Report the results to the class. Follow correct procedures for measuring a child. Compare the child's measurements with pattern size charts. Study references to identify the best styles for the child. Select a pattern in the appropriate style and size for the child. Choose suitable fabric for the garment considering its intended use. Adjust the paper pattern, if needed, to fit the child's measurements. Add growth features, if desired. Construct the garment using appropriate techniques and reinforcing at anticipated stress points. Add appropriate decoration for the child's age. Adapt a child's garment pattern which you have used before to create a different style. Examples of possibilities might include adding a yoke, raising or lowering the waistline, changing the fullness of the skirt, adding a pleated skirt, making a vest, adapting a dress to princess lines, adding a back pleat, adding extra flare to pants, shortening or lengthening pants, adding contrasting material to pants legs or cuffs, adding fullness to sleeves, or adding flare to sleeves. Design an item of infant's or children's clothing such as pajamas, shorts, or a shirt with features to help the child in dressing. Describe construction features that will add durability and comfort. What type of fabric will be used? Show the design to classmates and explain reasons for designing it as you did.

COMPETENCY: *Ability to analyze career and job opportunities*

SUB-COMPETENCIES: *Examine professional career opportunities related to clothing and textiles.*

Determine opportunities for career advancement in clothing and textiles careers.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
H. Planning a Clothing and Textiles Career 1. Professional careers	Listen to resource persons knowledgeable in various clothing- and textile-related areas discuss job opportunities, educational requirements, salaries, working conditions, fringe benefits, and job training for specific clothing and textiles occupations.
	Look up descriptions of professional jobs related to clothing and textiles in the *Directory of Occupational Titles* (DOT). Study the descriptions and make a list of the careers that interest you most. Include descriptions of these jobs. Ask your high school counselor whether professional job opportunities in this field are increasing or decreasing. What is the anticipated trend for the next five years? Report your findings to classmates.
	View filmstrips or slides on careers related to clothing and textiles. Summarize main points. Relate these careers to your personal occupational desires. [NOTE TO TEACHER: An FHA/HERO activity could be study tours of manufacturing facilities and to department, clothing, fabric stores, etc., to gain a better understanding of careers related to clothing and textiles.]
	Study college catalogs to learn what courses are required for a degree in home economics with a major in clothing and textiles. What high school courses would be beneficial for this major?
2. Career advancements	Interview a professional in the field of clothing and textiles. Find out what opportunities for advancement are available to the beginning professional. What opportunities are available in the area of management, administration, and self-employment? Is additional education needed for advancement? Are additional skills needed?
	Read a book on interpersonal communication skills which can aid career advancement in any field. Make a report to the class on one or more of the skills you learned about. Your report can involve the class in discussion, activities, or role play.

HOMEMAKING III

HOMEMAKING III
CLOTHING AND TEXTILES

COMPETENCY: *Ability to recognize the role of fashion and apparel in society*

SUB-COMPETENCIES:

Define fashion terms.

Recognize historical influences on fashions.

Identify fashion cycles.

Recognize the importance of fashion in meeting human needs.

Relate fashions to lifestyles.

Recognize the relationships between the apparel industry, the economy, and the consumer.

Determine factors in an individual's lifestyle which are influenced by fashion.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
A. Understanding the Role of Fashion and Apparel in Society 1. Fashion defined	Write your own definition of *fashion* on strips of butcher paper distributed by your teacher. Pass written definitions to teacher. Discuss definitions and the variations given. Cut and splice the definitions to form one definition which incorporates as many of the responses as possible. Place on bulletin board entitled "A Splice of Fashion." Write F–A–S–H–I–O–N vertically on a sheet of paper. To the right of each letter, write a word or group of words that begin with that letter; each word that you write should be about fashion. [NOTE TO TEACHER: Examples may include: fast-changing, fad, adornment, seasonal, historical, inventive, original, new.] Discuss the words with classmates. Look at a handout which has several definitions of the term *fashion*. Discuss the variety and differences in meanings. Use examples to explain the differences in meanings. [NOTE TO TEACHER: The term *fashion* is defined in several clothing and textile textbooks.]
2. Historical aspects of fashion	Brainstorm to cite periods in history which still influence current clothing fashions. [NOTE TO TEACHER: Examples include the Navajo, Classical (Greek), Oriental (Japan and China), and Middle Ages (Gothic).] In what way does each period cited influence current fashions? Bring old family pictures or old annuals to class. Categorize the pictures into years. Look at the clothing worn during each year, and determine time periods for the various fashions. Then group pictures into fashion time periods. Display pictures on bulletin board with an appropriate title.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Give examples of repetition of styles and silhouettes throughout history. Find pictures of historical costumes and dresses of today that have similar characteristics. Share your findings with classmates. [NOTE TO TEACHER: Similarities may be found in collars, sleeves, hemlines, waistlines, basic styles, and silhouettes.]
	Divide into teams to play a fashion game. The teacher will show pictures of historical costumes. As each picture is shown, the first member of each team to raise his or her hand will give an example of a similar style of clothing from today's fashions. One point is scored for each team for each correct answer. Be sure to decide on a time limit for the game.
	Listen to a panel of persons of various ages discuss how fashion has changed through their lifetimes. [NOTE TO TEACHER: Encourage panel members to bring photos or actual garments for the panel discussion.]
	Take a field trip to a museum to observe historical costumes of various periods of time. Write a short paragraph relating lifestyles and social mores to a specific costume viewed in the museum. [NOTE TO TEACHER: An example of lifestyles and social mores dictated by dress would be the crinoline worn by women of the Victorian period. This dress helped to maintain moral standards by keeping men at a "proper" distance.]
	Prepare a class presentation explaining how a specific costume reflects the time in which it was worn. Ask your history teacher for help in locating historical dates.
3. Fashion cycles	Read selected references to define *fashion cycle.* Review terms such as *trend, fad,* and *high fashion.*
	Divide into groups. Using filmstrips or transparencies, prepare a presentation to explain the fashion cycle. Use additional materials to make the report more interesting. Show filmstrips or transparencies to the class. [NOTE TO TEACHER: Have students include both male and female clothing in the fashion cycles.]
	Brainstorm to identify fashion items that were popular one year ago and items that are popular now. Use old and current catalogs to determine the approximate cost of each item. Make a chart to show the name of an item, the cost, and the length of time it was "in style." Discuss a fashion trend you followed and the clothing items you added to your wardrobe.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
4. Importance of fashion in meeting human needs	Think of clothing items you have recently acquired through purchases or sewing. What needs did you meet for yourself when buying or making these items? [NOTE TO TEACHER: Clothing can meet physical, social, psychological, cultural, and aesthetic needs.]
	Divide into small groups. Each group will be given a topic. Discuss how the topic affects clothing decisions. [NOTE TO TEACHER: Topics may include development of self-concept, expression of personality, symbolism of social status, and expectations to follow the norm.] List major points discussed with each topic on butcher paper. Share your ideas with the rest of the class.
	Draw a puzzle piece out of a container provided by your teacher. [NOTE TO TEACHER: To prepare puzzle for students, write the following words on individual strips of paper: creativity, convenience, psychological, physical, cultural, social, values, individuality, economic, health, customs, laws, needs and desires. Cut each large strip into two or three pieces (depending on number of students in class) to resemble puzzle pieces.] Mingle with classmates to find the puzzle piece or pieces which match yours. Work with your puzzle partner(s) to act out (by pantomime, role play, or skit) how fashion can meet the need indicated on the puzzle piece. Act out your idea for the class.
5. Fashion and lifestyle a. Clothing symbolism	Number from one to ten on a piece of paper. Write the first thing that comes to mind as your teacher calls out each of the following terms: 1) boots, 2) tie, 3) suit, 4) blue jeans, 5) yoke-cut shirt, 6) sport shoes, 7) robe, 8) metallic shirt, 9) heels, 10) T-shirt. Go back over each item called out. List the various responses on the chalkboard. Discuss the symbolism represented by each term.
	Watch television programs. Look for clothing symbols. Identify what various symbols represent. Share with class.
	Use clothing-related props to pantomime a historical or famous character. Let classmates guess the character's identity either by name or profession. What clothing symbols helped most to identify the character in each situation? [NOTE TO TEACHER: Clothing props can be drawn and/or cut out of paper and hung on the pantomimist.]
b. Clothes, roles, and status	Define the terms *role* and *status*. Check your definitions with those found in selected references or a dictionary. [NOTE TO TEACHER: *Role* can be defined as an assumed position occupied by an individual in social relationships. *Status* can be defined as the ranking or placement of an individual in relation to others in society. Point out to students that in some cultures a man who wears a skirt is considered distinguished.]

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

Give examples of clothing characteristics which may indicate a person's role or status. Think of the different roles you play in your life. Determine the clothes you wear for each role. Explain how you use clothes to indicate the role you are playing.

Play spin-the-bottle to describe ways clothing characteristics may indicate a person's role. The person who spins the bottle gives a clothing characteristic as the bottle spins. When the bottle stops, the person to whom it points names a role he/she thinks the characteristic indicated and summarizes reasons for this response. This person then spins the bottle and gives the next clothing clue. Play until a number of roles have been discussed.

Look through magazines and catalogs to find clothing items which help a person portray a particular role or status. Cut out items or draw your own, and mount on colored paper. Arrange pictures on bulletin board. Suggested titles: "The Roles People Play" or "Clothes Make the Person."

c. Clothes as cultural expression

Brainstorm to identify various cultures which you relate with a particular style of dress. What style of clothing do you relate to your cultural background?

Listen to a guest speaker who has visited, lived in, or studied other countries give a class presentation about the types of clothing worn by the people in that country. Prepare several questions to ask the speaker. Include questions about customs, morals, and laws of the culture as related to clothing.

Discuss dress codes that are effective now and compare them to those of the past. Include in your discussion the wearing of pants vs. skirts. Discuss the local school dress code. View transparencies on dress codes of the past. [NOTE TO TEACHER: See Transparencies 83-86.] How was each style indicative of the culture of the time? In what ways have our clothing styles changed as our culture has changed?

Relate mass communications and mobility to the transmission of customs from one culture to another. Discover clothing customs in our society today which originated in other cultures. Choose a country, or region within a country, and research to determine the cultural significance of clothing. Explain the effects of climate, religion, natural resources, and patterns of living on clothing apparel. Share your findings with classmates.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
6. Relationship of the fashion apparel industry to the economy a. Local b. National c. International	Guess how much the average American spends each year on clothing. [NOTE TO TEACHER: Help students guess by saying "too high," "too low," "you are getting close." The dollar amount can be found in current consumer periodicals.] After guessing the dollar amount, discuss how you as a consumer could benefit from the wise use of your clothing dollar. Read selected references to gain more insight into the fashion industry. Summarize how the industry influences the consumer. List fashion apparel industries in your area. Discuss how they help support the economy in the area. Name some international clothing or fashion industries. Determine how they help or hinder the American economy. Write to several nationally and internationally known industries. Ask for information regarding their contributions to the nation's economy. Compile the data and discuss how the clothing industry affects the American economy.
7. Relationship of the fashion apparel industry to the consumer	Role play a situation in which there are no clothing industries. Discuss how this would affect you as a consumer. Divide into small groups. Write and present a skit showing how the fashion industry influences one of the following groups: 1) children, 2) teenagers, 3) professionals, 4) elderly persons, 5) handicapped persons. Are the influences inevitable or can they be altered? Which group is influenced the most? Why? How? Read articles from current consumer publications pertaining to the fashion industry. Make a list of ways the fashion apparel industry attempts to manipulate the consumer. Predict how the fashion industry affects individual and family financial planning. Discuss how it has affected your personal financial planning. Determine how consumers react to demands of the fashion apparel industry. Research consumer magazines to determine how consumers influence the fashion/apparel industry. [NOTE TO TEACHER: Consumers influence the industry by buying or not buying a particular fashion.] Share your findings with classmates.
8. Relationship of the consumer to the fashion and fabric industry	Refer to selected references to make a list of government, private, and business agencies which protect clothing consumers. Describe specific services provided by various

protective agencies. [NOTE TO TEACHER: An example would be the American Institute of Laundering which tests all washable fabrics.]

Illustrate on a bulletin board or butcher paper chart the responsibilities of the clothing consumer. You may use subheadings for grouping items such as: Be Informed; Demand Quality; Make Wise Choices; and Be Heard. Display for other classmates.

Divide into groups to demonstrate procedures a consumer may follow when clothing does not meet expected standards. Role play situations in which a consumer returns an unsatisfactory item of clothing to a department store. Discuss what constitutes a valid reason for returning merchandise. [NOTE TO TEACHER: A resource person from a store could be invited to speak on procedures for returning items, keeping tickets and tags, etc.]

Demonstrate proper procedures for writing a letter of complaint to a store concerning a garment which does not meet desired performance standards. What information should be included? What should be the tone of the letter? To whom should the letter be sent?

Prepare a "consumer bulletin" to be placed in your school newspaper or local paper. Consider the types of clothing-related consumer information to be included.

Point out ways of securing help with consumer problems. Outline on a flip chart the 1) source of help, 2) function(s) performed by this agency, 3) local address, and 4) procedure for registering complaint with the source. [NOTE TO TEACHER: Sources should include Better Business Bureau and Federal Trade Commission.]

COMPETENCY: *Ability to analyze factors influencing the fashion apparel industry*

SUB-COMPETENCIES: *Outline locations and activities of one fashion and apparel industry.*

Define fashion and apparel industry terminology.

Identify laws, policies, and regulations related to the fashion apparel industry.

Analyze the effects of the fashion apparel industry on health, safety, energy use, and the environment.

CONCEPTS

B. Understanding the Fashion Apparel Industry
   1. Locations and activities

LEARNING AND EVALUATION EXPERIENCES

Study references pertaining to fashion apparel industries in terms of plant location and activities performed. What types of apparel are produced in the various industries? What seems to be the main function of each industry?

Point out the location and activities of the fashion industries in your state. [NOTE TO TEACHER: To prepare for this activity, title a bulletin board "Spot the Location: Fashion Industries in Texas" (or your state). Pin a map of the state on the bulletin board. Be sure there is space near the map for students to write a legend. Each entry on the legend will include a number, industry name, and type of products for that industry. Obtain a listing of fashion apparel industries in your state from an apparel organization. List each industry, along with the city in which it is located, on an assignment card and place cards in a container. Strips of paper or index cards can be used for individual assignment cards.] Draw an assignment card from the container. Locate the assigned fashion apparel industry on the map. Place a number on the map to indicate the location of the industry. Write the corresponding number and industry name on the legend. Identify and list the type of product(s) produced by the industry. Explain why you think the industry is located in its particular location. [NOTE TO TEACHER: Reasons for a particular location may include availability or raw materials, water, population, large trade center, cheap labor, etc.]

Participate in a field trip to a local clothing industry to observe the activities taking place. Write a paragraph summarizing the organization and the activities you observed. What one aspect of the clothing industry interested you most? Why?

Listen as the production manager of a local clothing industry discusses the activities that take place in an apparel plant. Prepare questions to ask the speaker concerning daily activities and activities during peak seasons. Also include questions on how activities affect the cost of a product.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
2. Industry terminology	Take a pretest on the terminology used in the fashion apparel industry. How well did you do? Write down the terms that are new to you. [NOTE TO TEACHER: Construct a test using terms common to the fashion apparel industry. Include words such as assembly line, bundler, buyer, certification label, division of labor, fashion bomb, fashion classic, fashion promotion, grader, hang tag, industrial engineer, jobber, label development, loom, markers, heading, low-labeling, marker maker, marketing, position the line, production, ready-to-wear, shuttle, retail sales, sorter, tariff, time line, union, and wholesale sales. Give as a pretest and as a posttest to the students.] Play "Password" or "Jeopardy" using terms from the fashion apparel industry. [NOTE TO TEACHER: Use sewing construction terms as well as those terms listed on the pretest. Keep score and give the winning team a prize.] View a film or filmstrip in which terms associated with the apparel industry are discussed. What new terms did you learn? Associate the terms with actual pieces of equipment or sewing techniques. Take the test on terminology used in the fashion apparel industry again. Did you improve? What might cause your knowledge of the terminology to change? [NOTE TO TEACHER: For the posttest, use the pretest you gave to the students earlier.]
3. Laws, policies, and regulations	Listen to a guest speaker from the Occupational Safety and Health Administration (OSHA) discuss the laws, policies, and regulations which apply to the clothing industry. List these regulations on a chart. Divide into small groups of two or three. Have a member in your group draw from a container a piece of paper which lists a government regulation concerning textiles. Study references on your topic. Summarize the purpose for enacting the legislation, the effect the law had on the industry and the consumer, and how the law was accepted by the industry and the consumer. Present the information to other groups. [NOTE TO TEACHER: Textile legislation includes: the Sherman Antitrust Act of 1890, Miller-Tydings Fair Trade Act of 1937, Wheeler-Lea Act of 1938, Wool Products Labeling Act of 1939, Fur Products Labeling Act of 1951, Textile Fiber Products Identification Act of 1960, Trade Regulation Rule of 1972, Flammable Fabrics Act of 1953 with amendments in 1967 and 1972.]

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

Brainstorm to identify reasons for increased government regulation in the clothing industry. [NOTE TO TEACHER: Reasons might include protecting consumers from harmful goods, protecting citizens against hazards, protecting employers' interests, and protecting competitors against unfair pricing.]

Study selected references to identify the government agencies which make laws and policies regarding the fashion apparel industry. List the duties of each agency on the chalkboard. Discuss the ways an individual may take full advantage of benefits provided by legislation protecting the clothing consumer. Why should the clothing consumer be aware of related legislation? How does related legislation affect the consumer?

Develop a plan of action for voicing an opinion on specific legislation affecting the clothing consumer. Arrange a bulletin board depicting the procedure. Suggested titles: "What You Can Do" and "Let Your Voice Be Heard."

4. Health and safety factors

Listen to a history teacher discuss working conditions in the textile factories during the Industrial Revolution. Ask questions concerning women and child labor. What was the average wage? How long were the working hours?

Read government publications and other current references to find health and safety factors that clothing industries need to plan for. Share your findings with classmates.

Obtain a copy of the safety and health codes that apply to clothing industries from the health department or OSHA. What supplies and facilities are industries required to provide? How do these benefit the industry workers? How do pleasant working conditions contribute to good mental health and increased work output?

Divide into small groups and develop a flip chart outlining sewing safety rules that you would use when constructing a garment on a sewing machine. Refer to selected reference books for information on safety rules to follow when sewing. Discuss the flip chart with other groups. [NOTE TO TEACHER: Rules might include: turn off motor when cleaning machine; keep your eyes on your hands as you work; keep the work area clear at all times; etc.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Study references about safety practices in the sewing industry. Demonstrate one of these safety practices and explain its importance.
5. Relationship to other industries	Listen as a plant manager speaks on the other industries that the clothing industries depend on. What happens when one of these industries has a slow down? A price hike? A worker strike? Discuss the following questions: How do industries benefit from one another? How can one industry help another in time of need? Read references on competition in industries. Using the references, answer the following questions: How can competition help to improve the quality of consumer goods? How do fashion and competition go together in the apparel industry? How does competition affect pricing in the apparel industry? Share your findings with classmates. Divide into small groups. Each group will complete a research project concerning the relationship of the apparel industry to other industries. The project should show how one particular industry is related to the apparel industry. Make an illustration or presentation about the project to share with the other groups. Ideas for topics may be found in your local newspaper, business magazines, and other selected references.
6. Relationship to energy use 7. Ecological implications	Listen as an ecologist speaks on the legislation that forces fashion apparel industries to take measures to save energy and to safeguard the environment. What measures are taken when industries do not meet legislative reguirements? Discuss changing views on ecological implications. Read current references, listen to news, and read newspaper articles on how industries are working to save energy and preserve the environment. What is being done in your state? Your community? Report your findings to the class. Divide into three groups. Each group will answer one of the following questions: How do the efforts taken by industries to save energy and reduce pollution affect the price of the finished product? What is the consumers' role in demanding that industries save energy and preserve the environment? How do the industries' efforts to conserve energy and preserve the environment affect the consumer in ways other than pricing? Share responses with other groups, and explain your answers. Title a bulletin board "Conservation–the Industrial Way." Place on it pictures, articles, illustrations, etc., showing ways industry attempts to conserve energy and the environment. [NOTE TO TEACHER: Examples might include: wrapping materials, waste removal, recycling, antipollution devices, and alternative energy sources.] Discuss

how these conservation measures can be adapted for home and school use.

Observe and analyze the energy-saving practices and efforts in local industries. Write to your state representative complaining about or complimenting the efforts of local industries in their conservation practices. Be sure your information is accurate.

COMPETENCY: *Ability to select appropriate clothing for family members throughout the life cycle*

SUB-COMPETENCIES: *Analyze factors influencing family clothing decisions.*

Determine clothing needs for family members at specific periods of the family life cycle.

Determine clothing needs for handicapped persons.

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

C. Clothing and the Family
  1. Factors influencing family clothing decisions

Read selected references on family clothing. Brainstorm to list factors which can influence clothing decisions. [NOTE TO TEACHER: Factors which can influence clothing decisions include available resources, cultural and ethnic background or environment, family and peer pressures, advertising influences, lifestyle, financial considerations, etc.]

Name resources a family has available for providing family clothing. [NOTE TO TEACHER: Resources include money; knowledge of budgeting; ability to construct, alter, or renovate clothing; available shopping facilities; shopping skills; consumers' time and energy.]

    a. Cultural and ethnic influences

Brainstorm to identify various common cultural backgrounds in the United States and in your state. Cut clothing pictures from magazines to represent the various cultural backgrounds. Paste pictures on poster boards to create collages. Suggested title: "Culture and Textiles."

Identify ways dress in your community has been influenced by various cultures. Determine a traditional or original clothing feature from one culture and tell how this feature has been adapted for dress today.

Divide into groups. Select a culture and prepare a report. Include history, customs, traditions, and clothing of that particular culture. Use transparencies, slides, clothing items, music, and/or a guest speaker as part of your cultural presentation. [NOTE TO TEACHER: Speakers could be students' parents. Slides and transparencies can be made by students, or commercially prepared slides can be used if available.]

Examine the clothing in your wardrobe. Is there evidence of cultural influence from other countries in your wardrobe? Bring to class a clothing item that reflects another culture. Show your clothing item and explain how another culture is reflected in it. [NOTE TO TEACHER: Examples may include: embroidered items–Mexico, tropical prints–islands, wrinkled muslin cloth–India.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
b. Personality and self-concept influences	Look at pictures of persons dressed in various styles of clothing. [NOTE TO TEACHER: Find several large pictures of persons dressed in various styles of clothing. Include high fashion, middle-of-the-road, and budget clothing characterizations.] What interpretations can you make about the people in these pictures just by viewing the pictures? Discuss personality and self-concept traits you identified from what individuals are wearing. Do your interpretations differ from your classmates?
	Determine how a person's personality and self-concept traits often influence the clothing styles selected. Read the description given on your handout. [NOTE TO TEACHER: Prepare handouts of fictitious descriptions of four or five persons' personality traits and self-concepts. Distribute so that three to five students will get a copy of the same desription.] Write a description of clothing you predict would be worn by the person described on your handout; illustrate with sketches. Present your ideas to classmates. Compare your clothing predictions with others who had the same description. Are the clothing styles similar? In what ways are they alike and different?
	Examine your own personality and self-concept. Outline five ways that you use clothing to express yourself. How does clothing help you express yourself? Associate clothing items you wear with each of the expressions outlined.
c. Family and peer influences	Complete the following statement: "My clothing decisions are influenced by . . ." Participate in a class discussion on factors influencing clothing decisions.
	Cite examples of clothing articles you have selected because of peer influence. Discuss the influence of peers on the clothes you wear.
	Name and record ways family composition may influence clothing decisions. [NOTE TO TEACHER: Decisions can be influenced by age, size, occupation, interests, activities, and sex of family members.] What role can hand-me-downs play in family clothing decisions?
	Work in small groups to discover family clothing problems that occur during each stage of the family life cycle. As a class, combine information and prepare a flip chart to show the problems that may be encountered.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Write a case study description of a fictitious family. Include each family member's age, interests, activities, and occupation. Exchange case studies with another student. Determine from the case study description what that family's clothing needs would be. Explain your reasoning.
d. Fashion advertising influences	Examine newspaper or magazine advertisements. Discuss what type of person the advertisement is appealing to. Discuss how fashion advertising influences your clothing choices. How do sale advertisements influence buying decisions? Select one advertisement that you feel would greatly influence a consumer's buying decision. Explain why you feel the advertisement is so appealing.
	List questions to ask when reading advertisements so that you are not influenced to buy an item that you do not need or cannot afford. Write questions on the chalkboard. [NOTE TO TEACHER: Questions may include: Do I really need this item? Will it coordinate with other items I already have? Will buying this item unbalance my budget? Will this item fit my figure type and personality? Is the item easily cared for? Would this item be appropriate for my activities? How often will I be able to wear this item?]
	Choose from a catalog an item that does not appeal to you. Create an advertisement for this item as it might appear in your local newspaper. Make the ad exciting and enticing to the consumer.
e. Lifestyle influences	Look at pictures of your parents or other relatives when they were young. What were their lifestyles at the time? How did their clothing fit their lifestyle?
	Give examples of various lifestyles that might be found in New York's Harlem; Hollywood, California; Guthrie, Texas; and your own hometown. What type of clothing is associated with each of these lifestyles? Is the clothing suited to the lifestyle? Why or why not?
	Use pictures on a bulletin board to illustrate lifestyles and resulting clothing needs. [NOTE TO TEACHER: Work clothes can illustrate a rural lifestyle, and business suits can be associated with the executive lifestyle.]
	Examine pictures representing various lifestyles. Try to identify the lifestyles of the people in the pictures by the clothing they are wearing. Share your interpretations with the class. [NOTE TO TEACHER: To give students a better understanding of clothing and lifestyles, you can invite a panel of persons with varied lifestyles to discuss how lifestyle affects their clothing choices. Panel members could include a young mother, businessperson, career mother, and an older person.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Think about your own lifestyle. What type of clothing is suitable for your lifestyle most of the time? Find a picture that you feel illustrates clothing to fit your lifestyle. Show the picture to other class members and tell your reason for choosing it.
f. Aesthetic influences	Review the elements and principles of design. Discuss how the elements and principles of design influence clothing decisions. [NOTE TO TEACHER: Transparencies 17-25 may be used to review the elements and principles of design.] Give examples of things that make garments attractive. In what ways do your examples differ from those of your classmates? Choose a garment in your wardrobe or one from a catalog that you feel is not suitable for you. Evaluate the item according to the elements and principles of design. Determine how the garment could be renovated or remodeled in order to be more pleasing. [NOTE TO TEACHER: You may want students to review the factors influencing clothing selection. Kinds of design, elements of design, principles of design, personality characteristics, body type and physical features, and personal coloring are covered in Homemaking I.]
g. Grooming influences	Give examples of your clothing care practices that reflect good grooming habits. [NOTE TO TEACHER: Examples may include pressing garments, repairing rips or tears, replacing missing fasteners, brushing away lint, hemming to proper length, and removing stains.] State how you might improve your own clothing care procedures. Make a plan for improving your clothing care practices in order to have better grooming habits. Put as many of the ideas into practice as possible. Share results with classmates.
h. Financial considerations	Compare the cost of buying a ready-made garment with the cost of making a similar garment. Consider first the cost of the ready-made item as compared to the cost of the material, pattern, and notions needed to make a similar garment. Secondly, consider the time involved in each situation. Determine approximately how many items you would have to make in order to make the cost of a medium priced sewing machine worthwhile. Which method of acquiring new clothing is most feasible for you. Why?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Take a field trip to a local mall or other area where various stores with varying costs for clothing can be found. Examine similar type items for different age groups in a designer or high-fashion store, a moderately priced store, and a budget store. Compare such things as the cost of the item, construction details, care required, and if the garment can be easily altered, especially in children's clothing. Discuss your findings. [NOTE TO TEACHER: If you are unable to take a field trip, the same activity can be accomplished by looking at clothing pictures in various catalogs, circulars, and newspaper supplements.]
	Divide into small groups to analyze case studies which describe various wardrobes. Determine cost of caring for each wardrobe over a period of time. Contact various individuals or businesses in the community to get estimates of costs of services for minor clothing repairs, coin-operated and commercial laundries, and purchase of a washer and dryer. Why should these costs be considered in the total garment cost at the time of purchase? Share findings with other groups.
	Compile a list of ways your family saves money on clothing costs. [NOTE TO TEACHER: Examples may include sewing garments, renovating dated garments, shopping for sale items, shopping at secondhand stores, and buying items that can be handed down.] What additional methods of saving money on clothes can your family put into practice?
	Divide into two teams to debate the following statement: "Quality of clothing is reflected directly in the cost of clothing." [NOTE TO TEACHER: To aid students in their discussion, two similar jackets can be examined for construction techniques and overall appearance. One jacket should be a more expensive jacket than the other.]
2. Clothing for a wedding	Look in bridal magazines and textbooks for pictures of wedding attire appropriate for various types of weddings. Discuss the wide choice of appropriate wedding attire. How does wedding attire differ for formal and informal settings? For day and night weddings? Is it necessary for the bride to wear a bridal gown and veil? For the groom to wear a tuxedo? How are current fashion trends reflected in today's wedding attire? Describe a wedding you have attended where the bride wore a street-length dress and the groom wore a suit.
	Consult local bridal and men's formal wear shops to determine the most popular styles and fabrics chosen for various seasons and wedding settings. How is the formality of a wedding shown by the attire of the wedding party?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Read selected references or interview local people from various cultures to determine religious and cultural customs associated with weddings. How does the wedding attire differ from the wedding attire of your culture? Share your findings with classmates.
3. Clothing for expectant mother	Identify the clothing needs of an expectant mother. Discuss the factors to consider in selecting clothing for the expectant mother. [NOTE TO TEACHER: Factors include ease of care, style, comfort, and lifestyle.] Determine means of building a maternity wardrobe. [NOTE TO TEACHER: Several ways to get maternity clothing are purchasing garments at department stores, maternity specialty shops, used maternity clothing stores, and garage sales; sewing maternity garments and modifying garments in your closet; and getting maternity hand-me-downs from relatives and friends.] Divide into groups and plan the wardrobe needs of an expectant mother who works as a business executive, a mother who works in a blue-collar position, and a mother who is full-time homemaker. Discuss how lifestyles and activities influence clothing needs. Present wardrobe plans to other groups.
4. Clothing for infants and young children	Read selected references in order to identify guidelines which will aid consumers in selecting infants' and children's clothing. [NOTE TO TEACHER: Guidelines may include care required, durability, cost, suitability for climate, age, activities, health, and child's personal preference.] Summarize guidelines for classmates. Brainstorm how clothing can help a child grow in the four developmental stages. [NOTE TO TEACHER: Review the four developmental stages: intellectual, physical, social, and emotional. Clothing can be a tool for physical development as children learn to dress themselves and fasten zippers, buttons, and other closures. The warmth and protection of clothes provide for physical growth and physical comfort. Carefully selected fabric designs and decorations can stimulate children's intellectual development. Children gain social recognition from their clothing. Children's emotional needs can be met by clothing in terms of providing security.] Describe clothing that is enjoyed or disliked by a child you know. Can you remember a garment of your own that you liked or disliked as a child? What makes a garment attractive and comfortable for a child?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Examine children's clothing and find examples of techniques which contribute to durability. How can buying durable clothing help to make the most of the clothing money budgeted for a young child's wardrobe? [NOTE TO TEACHER: Examples contributing to durability are reinforcing points of strain on pockets, belt loops, and zipper bases; reinforcing stress areas on pants; double-stitching buttonholes; backstitching at beginning and ending of seams; double-stitching crotch and underarm seams; finishing seam edges; securely attaching fasteners; and using durable trims.]
	Give examples of growth allowances that can be constructed in garments for children. Using crayons or markers, draw a garment with built-in allowances for a small child. Explain your drawing to the class, telling what benefits will be gained from the garment. [NOTE TO TEACHER: Growth features for children's wear include: adjustable shoulder straps; raglan, kimono, or sleeveless styles; elastic inserts; use of stretchy or knit fabrics; wide seam allowances; undefined waistlines in one-piece garments; two rows of fasteners for attaching tops and bottoms of sleepwear; and tucks and pleats.]
	Describe how special techniques can be used in children's clothing to increase the child's comfort. [NOTE TO TEACHER: Comfort features include: nonbulky seams, enclosed seam allowances, small stitches, flat fasteners, linings, and nonbinding materials.]
	Examine various items of infant clothing to determine the factors to consider in selecting. List factors on chalkboard. Why is it necessary to pay particular attention to the selection of garments that are comfortable and safe for infants? [NOTE TO TEACHER: Factors to consider are fabrics that are soft, stretchy, absorbent, lightweight and comfortable, easy to care for, durable, and flame-retardant.]
	Work in small groups to discuss factors which affect the size and content of a child's wardrobe. Give examples of clothing needs for children living in various climates. How does housing affect a child's wardrobe? How does a child's health affect the type of clothes he or she wears? How does a child's clothing vary with different activities and outings? [NOTE TO TEACHER: You may want a resource person such as the owner or manager of a children's clothing store to discuss with the class the various size ranges for children, at what ages children wear each size, how each size accommodates for body growth, etc.]

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

Design an item of infant's or children's clothing such as pajamas, shorts, or a shirt with features to help the child in dressing. Describe construction features that will add durability and comfort. What type of fabric will be used? Show the design to classmates and explain reasons for designing it as you did.

5. Clothing for handicapped and aged persons

Listen as a handicapped person, or an aide to the handicapped, speaks on the clothing needs of a handicapped individual. What role do attractiveness, comfort, convenience, safety, and ease of care play in the selection of clothing for handicapped persons?

View slides, pictures, or actual garments that show construction features which contribute to comfort and convenience for various types of physically handicapped persons. [NOTE TO TEACHER: Examples are openings in front rather than back, large buttons and buttonholes, snaps or pressure tape closures, back with pleats for extra room.] How could many of the same features benefit an aged person who is not mobile?

Examine basic ready-to-wear garments. How easy or hard would they be for a handicapped person to put on? Devise strategies for adapting the garment to be more easily manipulated by handicapped individuals.

Work in groups to solve the following sewing problems often encountered by handicapped individuals: Group 1–use of the guidesheet (particularly for individuals with limited vision); Group 2–use of the sewing machine; Group 3– use of sewing equipment and tools; Group 4– use of pressing and ironing equipment. Share your group's problem-solving idea(s) with other groups.

Conduct a survey of the aged in your community to determine the features they consider in selecting their clothing. What features would they like to have incorporated into their garments? Report your findings to the class.

Visit local department stores to survey clothing an elderly person may wish to purchase. Discuss features of the garments which apeal to the elderly. What type of selection was available as compared to clothing available for other groups? What were the price ranges?

Examine pattern books for clothing that may appeal to the elderly. What type of selection is available? Can the garments be constructed easily and inexpensively by an elderly person? Can the guidesheet be read by a person with limited vision? What could make constructing garments easier for an elderly person?

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

Divide into groups. Each group is to design and/or remodel a garment for the handicapped or aged. Incorporate attractiveness, comfort, convenience, safety, and care features into the design. Present your design to other class groups. [NOTE TO TEACHER: For an FHA/HERO or community activity, students can help an elderly person renovate his or her wardrobe. Have students carry out the activity and evaluate the results.]

COMPETENCY: *Ability to construct or alter clothing for self and/or family members*

SUB-COMPETENCIES: *Select and fit a designer pattern.*

Select, cut, and mark special or problem fabrics.

Use advanced construction techniques, including tailoring.

CONCEPTS

D. Acquiring Advanced Clothing Construction Skills
   1. Selecting designer patterns

LEARNING AND EVALUATION EXPERIENCES

Observe designer clothing items in magazine illustrations. Identify design features that are common to each designer. Select one garment illustration, and list details which give that garment creativity and artistic appeal. Share illustration and list with class.

Select a popular high fashion couturier and present his or her biography to the class. Biographical information can be found in your library. In your presentation use transparencies, charts, or the opaque projector to show illustrations of the couturier's contribution(s) to fashion design. [NOTE TO TEACHER: You might provide a list of popular couturiers for students to choose from.]

Consult current fashion magazines and pattern books for ideas of new fashions for the coming season. Prepare a bulletin board display of the new fashions. Use pictures from magazines and catalogs, fabric samples, pattern envelopes, sketches, doll-size samples of the fashion, or garments to illustrate the new fashions. Suggested title: "Coming Attractions for (season)."

Listen to a fashion coordinator discuss ready-to-wear designer fashions. What makes designer fashions different from fashions which are not designer fashions? Why is the cost so much higher for designer fashions? Why are designer fashions appealing? What is the durability and wear expectancy of designer fashions?

Visit a store that features designer fashions and another store that carries lower priced "budget" clothing. Select one outfit that is of similar design and style from each store. For each outfit write down the price, fiber content, care instructions, and any poor construction characteristics (raveling seams; loose threads, buttons, or fasteners; etc.). Compare the quality of the two outfits. Which one would last longer? How different is the overall appearance of the two outfits? Which outfit would be most practical for everyday wear? To be worn only once?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Compare features of a garment, such as a suit or coat, made from a designer pattern to a similar garment made from another pattern. What are the most outstanding features of each garment? How do these features contribute to the attractiveness of the garment? Which garment would you rather wear? Why? [NOTE TO TEACHER: If similar garments are unavailable, have the students study two similar patterns.]
	Review features of designer patterns. Compare the skills required to construct a garment using a designer pattern with skills required of other patterns. Evaluate your skills to determine readiness to construct a garment using the more advanced skills required of a designer pattern.
	Select a designer pattern for construction of a garment. Choose a pattern matched to your sewing ability level. Consider what skills are needed to construct the designer garment before finalizing your decision. [NOTE TO TEACHER: Selection of a designer pattern should be optional and should be based on student's skills.]
2. Making advanced pattern alterations a. Body measurements b. Alterations for body irregularities c. Combining or adapting patterns	Read selected materials to identify major fitting problems. [NOTE TO TEACHER: Fitting problems may include narrow or broad shoulders, flat or large buttocks, large abdomen, sway back, large upper arm, thick or thin neck, large chest, large thighs, small waist and large hips, etc.] Discuss your findings with class mates.
	View film loop or transparencies to review steps in taking body measurements. Work in pairs and take and record exact body measurements. [NOTE TO TEACHER: See Transparencies 27-30 on body measurement.]
	Compare your body measurements with those on your designer pattern envelope. List any differences. Determine personal fitting problems and areas of the pattern which need to be altered.
	Study references on advanced pattern alterations. List and discuss the steps in the alteration of a pattern for you or for a family member.
	Observe a demonstration by your teacher on advanced pattern alterations. [NOTE TO TEACHER: Transparencies 87-91 can be used to introduce or summarize your demonstration.] Summarize the process for advanced pattern alterations. Include guidelines. Use the summary as a future reference.

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

Divide into groups according to pattern alterations you will be making on your patterns. Each group should construct a sample pattern alteration using the proper techniques. Place samples on bulletin board and label alteration steps. Suggested title: "Getting the Fit."

Practice making major alterations on sample pattern pieces. Follow procedures summarized previously and as shown on bulletin board. Practice alterations to be used on your pattern until you can do them with confidence.

Alter pattern for personal use. Refer to sample alterations and consult with teacher for assistance.

Make a fabric fitting shell incorporating personal pattern alterations. [NOTE TO TEACHER: Inexpensive fabric, such as muslin or large scraps of other non-stretching fabric, can be used for fitting purposes.]

Observe as a home sewer demonstrates skills in combining and adapting patterns. [NOTE TO TEACHER: This activity could include children's clothing as well as clothing for other family members.]

View a selected garment that was constructed using more than one pattern. Cite changes that were made. [NOTE TO TEACHER: Examples include changing necklines, sleeves, or design of garment (making pant legs narrower or wider, making a full skirt an A-line skirt, etc.); adding trims and other decorative features; adding a yoke; etc. Have all the patterns used in making the garment available for students to see.]

3. Working with special or problem fabrics
   a. Types
   b. Preparation
   c. Layout challenges
      (1) Directional fabrics
      (2) Plaids
      (3) Stripes
      (4) Prints
      (5) Fabric shortage
   d. Cutting
   e. Marking
   f. Pressing

Brainstorm to identify types of fabrics which require special handling. What characteristics cause each fabric to require special handling? [NOTE TO TEACHER: Some fabrics which require special handling include Ultrasuede, velveteen, stretch knits, fake furs, quilted fabrics, sheers, sequined fabrics, and silky type fabrics.]

Identify fabrics which must be given special attention during pattern selection and garment construction. [NOTE TO TEACHER: Fabrics include plaids, stripes, one-way designs, diagonals, knitted fabrics, and napped fabrics.]

Read selected references to determine handling procedures necessary for a selected fabric. Prepare a short report on the fabric you selected and present the report to classmates. Include type of pins, size of machine needle, type of thread, tension setting, and stitch length to use on the fabric. [NOTE TO TEACHER: As an example, the following procedures could be listed in a special report about handling a knitted fabric: 1) ball point pins to avoid snagging, 2) ball point machine needles to avoid snagging fabric and skipping stitches, 3) polyester or cotton-covered polyester thread for stretch and extra strength, 4) tension set for loose, balanced stitches and light pressure, 5) stretch stitch or small zig-zag stitch.]

Look at several large samples of patterned fabrics. Manipulate the samples to determine construction procedures needed for patterned fabrics. [NOTE TO TEACHER: Examples are: fold fabric to match columns and rows of the design, lay out pattern in the same direction on the fabric, or cut each piece individually; choose a pattern with fewer pattern pieces when designs must be matched; and match stripes, diagonals, and plaids.]

Use plaid fabrics to discover even and uneven plaids. Conduct the following test: fold the fabric diagonally through the center of any repeat design; the plaid must be perfectly on-grain. If spaces and colors match, test further by folding the plaid horizontally or vertically through the center of any repeat design. [NOTE TO TEACHER: An even plaid matches in all directions; an uneven plaid does not match in all directions. Plaids which are printed on a fabric almost never are exactly on grain, and cannot be matched.]

Observe a demonstration on pattern layouts for various fabrics. [NOTE TO TEACHER: Include napped, one-way design, striped, and plaid fabrics in the demonstration.] Give examples of ways to compensate for fabric shortages. [NOTE TO TEACHER: Ways to compensate for fabric shortage include: use of contrasting fabric for collars, cuffs, pockets, and tabs; cut pattern pieces individually on single layer of fabric; cut pattern pieces for waistband, collar, cuffs, or yokes on bias or crossgrain on all fabrics except napped fabric; cut two separate pattern pieces plus a seam allowance for pieces that are marked to be cut on the fold, and seam together.] Discuss the ways to compensate for fabric shortages. Why are you more likely to have a fabric shortage when using napped, one-way design, striped, or plaid fabrics?

View filmstrips or other visual materials to identify proper cutting, marking, and pressing techniques for special or problem fabrics. Describe procedures to follow for the fabric you will be working with on your class project.

Observe as your teacher demonstrates correct use of pressing equipment and procedures to use on special fabrics. [NOTE TO TEACHER: Include items such as needle board for pile fabrics, pressing cloths, clappers, press mitt, seam roll, sleeve board, and tailor's ham.]

Draw a number from the container provided by your teacher. On a sheet of paper, write the name of the pressing equipment which corresponds to the number; and explain the procedure for use of the item. Share your answer with the class. [NOTE TO TEACHER: Place numbers on the various pieces of pressing equipment. Write corresponding numbers on pieces of paper, and place in container. If necessary, duplicate some numbers so there will be enough numbers in the container for each student to draw one number.]

Complete an individual project on the procedures for handling a selected fabric. Include selection of pattern, fabric, notions, lining, interfacing, etc. Outline procedures giving attention to layout, cutting, marking, and pressing of the special fabric. Place picture or drawing representing finished project, swatch of fabric, sample notions, etc., on poster board. Attach outline of procedures on the back of the project.

4. Using special marking techniques
    a. Tailor's tacks
    b. Tailor's chalk
    c. Thread tracing

Observe a display of marking equipment. Have you used any of the marking equipment? Discuss how marking equipment is used. [NOTE TO TEACHER: Make a display of marking equipment such as tailor's chalk, marking boards, markers, tracing wheel, tailor's carbon, tailor tacker, and felt tip disappearing marker.]

Study references that describe the use of each piece of marking equipment. Share your findings with classmates.

Draw a piece of marking equipment from the bag provided by your teacher. [NOTE TO TEACHER: Place marking equipment in a paper bag.] Name the piece of equipment and explain how it is used in marking fabric.

Observe a demonstration on marking methods used for fabrics requiring special handling. What are advantages and disadvantages of each of the marking methods? How do you decide which method is the best to use for a given fabric?

Practice marking samples with tailor's tacks, tailor's chalk, thread tracing, and tracing paper and wheel. Identify type of fabric samples and explain which marking method would be most appropriate for each and why.

Divide a bulletin board into three sections. Label the three sections "chalking," "tacking," and "tracing." Place fabric samples you have practiced marking under the appropriate heading. Explain why you used that particular marking method on a specific fabric sample.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Select the correct marking method to use on your selected pattern and fabric. Defend your choice.
5. Using advanced construction techniques a. Seams for special fabrics	Examine swatches of fabrics that require special seams, and determine which type of seam could be used on the fabric. [NOTE TO TEACHER: Provide various swatches of fabrics that may require special types of seams for students to examine. Include fabric samples such as felt, Ultrasuede, stretch knits, piles, shears, and leathers. Students can review Transparency 45 on the types of seams.] Consider the fabric finish, texture, weave, etc., before making your decision. Give reasons for your seam choice.
	Examine garments constructed from special fabrics. Describe the type of seams used. What are their functions? Why were they used? How much influence does design have on the type of seam used?
	Observe a demonstration on the methods of constructing different types of seams. [NOTE TO TEACHER: See Transparencies 46-50 on seam construction. Handouts or flip charts with step-by-step instructions may help the student in following the demonstration.] Discuss the appropriate type of seam to use on various fabric samples.
	Practice constructing sample seams. [NOTE TO TEACHER: Provide students with samples of various fabrics for constructing seams.] Critique the type of seam used and determine if it is appropriate for the fabric sample. Why or why not?
b. Tailoring (1) shaping (2) interfacing (3) taping and padstitching (4) shoulder shapes (5) lining and underlining (6) hemming	Read selected references or listen as a representative from a clothing store discusses the different characteristics associated with tailored garments. Identify the various types of tailoring. [NOTE TO TEACHER: Types of tailoring are dressmaker tailoring and custom tailoring.] Describe the differences in the two types of tailoring. [NOTE TO TEACHER: Dressmaker tailoring is classified as soft tailoring. It is firm and molded but follows the lines of the body softly. Custom tailoring has a stiff firmness, good body, and clean line. It is classified as hard tailoring. Most men's suits are hard tailored. Hard tailoring requires more time and many hand stitches. Some garments may use a combination of the two types.]
	Examine several tailored garments and describe characteristics of a well-tailored garment. List standards of a well-tailored garment to keep as a future reference. [NOTE TO TEACHER: Characteristics of a well-tailored garment include: the garment is molded to retain its shape; the garment is properly interfaced to hold shape; collars and lapels lie flat or roll smoothly; the garment is not underpressed or overpressed; the lining does not pull or interfere with the hang of the garment.]

CONCEPTS **LEARNING AND EVALUATION EXPERIENCES**

Use standards to select well-tailored garments from samples provided by the teacher. Name reasons some garments could not be described as being well-tailored. Examine the garments to determine the type of tailoring used. Is the type of tailoring appropriate for the fabric and garment style? Why or why not? Which standards have been met in this garment? Which standards have not been met?

View a demonstration or film loops on specific tailoring techniques which will be used in class. Discuss situations in which each technique would be used. Explain the reasons for using special techniques for tailoring. [NOTE TO TEACHER: Examples of tailoring techniques include: interfacing applied with padstitching is needed for shaping and molding; hand stitching may be needed for applying interfacing, hems, zippers, shoulder shaping, and collars; covered fasteners may be used to produce a professional look. You may want to invite a tailor to class to demonstrate some techniques learned through experience.]

Read references to identify methods for shaping a garment. List areas which require shaping. Explain why it is necessary to shape these areas. Work in groups to demonstrate the procedures for shaping. [NOTE TO TEACHER: Areas requiring shaping are collars, lapels, cuffs, pockets, shoulders, etc.]

View display prepared by your teacher of the materials used to support and shape tailored garments. Match types and weights to various types of fabrics. Observe a demonstration by your teacher on preparing interfacing for application in a tailored garment.

Examine support fabrics within tailored garments. Point out the type of fabric used for lining, underlining, and interfacing. Discuss the purpose of each of these types of fabrics as well as the advantages and disadvantages associated with each one. Refer to selected references as needed.

Use references to identify the purposes of padstitching, taping, shoulder shaping, and interfacing. Discuss the purposes of each with the class. Why is each process necessary? How does each benefit the total appearance of the garment?

Consult selected references and list construction techniques to be used in tailoring. Share your findings with classmates. [NOTE TO TEACHER: Examples of tailoring construction techniques include: tailor tacking, applying underlining and interfacing, establishing roll lines, padstitching, making bound buttonholes, special hand stitches, vents, pleats, covered hooks and snaps, swing tacks, applying weights, and attaching linings.]

Observe a demonstration of techniques for applying twill tape to specific pattern areas. Identify areas which require taping. Develop skills by applying tape to sample pattern piece or to sewing project as applicable.

Observe a demonstration on padstitching techniques. Develop skills by applying padstitching to sample pattern piece or to class sewing project as applicable.

Observe display of various types and shapes of shoulder pads. [NOTE TO TEACHER: Display purchased and handmade shoulder pads of varying thicknesses.] Discuss the advantages of purchasing a shoulder pad vs. making one. Determine the difference in time and money spent on the two.

Observe a demonstration of steps in making shoulder shapes. List materials used and steps to follow. Determine criteria for selecting purchased shoulder shapes or making shoulder shapes for the garment you are constructing for your sewing project.

Examine sample garments to identify the differences between underlining and lining. Discuss findings in class.

Read selected references that explain the purposes for lining a garment. Summarize your findings. How do you determine whether or not to line a garment? What type of garments are usually lined?

Identify sample fabrics that are suitable as underlinings. [NOTE TO TEACHER: Examples should include muslin, organza, organdy, lightweight tricot, China silk, and batiste.] How do these fabrics differ from lining fabrics? Discuss characteristics of underlining fabrics and their purposes.

Use selected references and determine advantages and disadvantages of underlining. Discuss your findings with classmates. [NOTE TO TEACHER: Advantages of underlining include: adds shape to garment, eliminates ability to see through a garment, reduces wrinkling, and lengthens the life of the garment through abrasion protection. Disadvantages include: requires more work, is more expensive, and makes garment heavier.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Prepare a bulletin board using illustrations of techniques for underlining and lining a garment. Suggested title: "Lining Up for the Finish."
	View filmstrip or demonstration on how to hem a tailored garment. Describe techniques for preparing and finishing a hem. [NOTE TO TEACHER: Transparencies 66-72 on various hemming techniques can be used as a review.]
	Use sample pieces of fabric to practice procedures for interfacing and finishing a hem in a tailored garment. Put appropriate hem in garment constructed for class project.
	Use index cards to list and illustrate the specific construction techniques used in tailoring. [NOTE TO TEACHER: Have students include information on how to apply interfacing, tape, padstitching, shoulder shapes, lining, and underlining.] Attach samples to each card. Use as a reference guide when constructing tailored garment.
c. Advanced buttonholes (1) Bound (2) Hand-worked (3) Loops	Study selected references on different types of buttonholes and their uses. Discuss with class. Identify the type of buttonhole in the garments or samples provided by your teacher.
	View Transparencies 92 and 93 to observe the steps in making various bound buttonholes. Choose one of the methods given and make a sample bound buttonhole. Compare your sample to a bound buttonhole found in a ready-made tailored garment.
	Review Transparency 74 on hand-worked buttonholes. On what kinds of fabrics might hand-worked buttonholes be appropriate?
	View Transparency 94 detailing methods of making loops. For what purpose are loops used?
	Develop a rating for analyzing the various types of buttonholes to be used on class projects. Use selected references and transparencies as aids. Have your teacher check the rating scale.
	Using the appropriate method for your garment, make the buttonholes on the garment you are constructing in class. Score yourself on the appropriate rating scale.
d. Couture finishing techniques	Study selected references to identify various couture finishing techniques that give a garment a custom touch. [NOTE TO TEACHER: Include such things as underlining, lining, weights, inside waist stay, covered snaps, hooks and eyes, bound buttonholes, and seam and hem finishes.] Discuss the purposes for using these techniques on a garment.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Examine various garments to discover the couture finishing techniques that have been used. Answer the following questions: What effect does the couture finishing technique have on the garment? Does it improve the inside appearance of the garment? Is this finishing technique worth the extra time it takes to complete the garment? Is the overall appearance more pleasing than if the couture finishing techniques had not been used? [NOTE TO TEACHER: Students may also take a field trip to stores to study couture finishes on designer garments. This field trip could be an individual assignment. Or you may prefer to invite a boutique owner or manager of a clothing store to class to show designer garments and discuss couture techniques.] Study step-by-step couture finishing techniques appropriate for finishing your class project. [NOTE TO TEACHER: Step-by-step instructions placed in various displays around the room may help the students understand the various finishing techniques.]
e. Creativity	Discuss the statement: "Creativity is merely to take something you have or have found and reassemble it in a different way." Apply the statement to garments. View fashion magazines to discover the variety of different creative techniques that can be applied to a garment. [NOTE TO TEACHER: Creative techniques can result from the use and placement of fasteners, buttons, stitchery, topstitching, machine applique, decorative tacks, monograms, machine embroidery, hand embroidery, surface treatments, fabric designs, edging and lace, beads and sequins, feathers and fur, detachable collars and cuffs, bows, scarves and belts, etc.] Discuss your findings with classmates. Discuss types of detachable designs. Describe how several different creative techniques can be designed and interchanged on garments to give different appearances. Make small-scale basic garments from felt. Test different creative designs on the felt garments. Place these mini-garments on a felt board. Critique for creativity as well as pleasing appearance. [NOTE TO TEACHER: You may want to have students begin with the same design. Then permit students to go to different parts of the room with colored pencils or marking pens to complete their designs. When the students have completed the work, have them share their designs. They will each be different even though the original design was the same. Use this activity as a basis for discussing the importance of uniqueness and differences in individuals, and how these characteristics contribute to ongoing creativity and new ideas.]

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LEARNING AND EVALUATION EXPERIENCES

Analyze various pictures of garments that have creative techniques as part of their designs. Determine the effect of each technique on the garment. Discuss the following questions: Does the technique add to the beauty of the garment? Does it appear gawdy? Have the principles of design been adhered to?

Draw illustrations or paste cut-outs of creative garment techniques on index cards. On the reverse side of the card, outline the procedure for applying the technique to a garment. Place all cards in a file to be used as future references.

COMPETENCY: *Ability to alter, recycle, and/or design garments*

SUB-COMPETENCIES:

Recycle old garments into wearable garments.

Modify basic garments to create new designs.

Combine patterns to create new designs.

Sketch new garment designs.

Use slopers to develop patterns for new garment designs.

Create new garment designs by draping.

Design garments to meet children's growth and activity needs.

Design garments for self and/or family members.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
E. Recycling and Designing Garments 1. Recycling garments	Study past fashions to determine which areas of garments are most likely to get outmoded. Make a list of ideas for updating garments in each of these areas: silhouette, length, width, shoulders, sleeves, collars, lapels. Try one or more of the following recycling ideas. Turn a collar or sleeve cuffs; cut a new garment from an old one; turn old jeans into a hiker's bag; turn a sweatshirt into a warm-up jacket; make an old fur coat into a fur vest or cloth coat lining; turn an old V-neck pullover sweater into a sweater vest; use an old formal gown for linings, blouses, sportswear, or pillow cases; cut a full winter coat into a skirt; make blue jeans into a skirt; turn a blanket into a poncho or bathrobe; cut a terry towel into a tennis racket cover or an after-bath coverup. Redecorate or individualize garments by adding applique, embroidery, patchwork, trims, or decorative stitches. Add lace or crochet trim to make an old garment seem new again. Add stitching, embroidery, or paint to a plain garment to individualize it. Choose two different clothing items which you no longer wear from your wardrobe. Determine the total condition of each garment. Take these steps and answer these questions to determine if the garments are worth saving: 1) Determine how you would recycle each garment. Draw an illustration of the recycled garment. 2) Identify the construction skills necessary for completing the project. Do you have the necessary skills? 3) Estimate the cost of supplies and materials that will have to be purchased to complete the project. Is the cost of recycling less than the replacement cost? 4) Estimate the probable length of time required to recycle the garment. 5) Determine the usefulness of the finished garment. Will the garment be fashionable? Will you wear the recycled garment? Recycle a garment as part of your class project.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Study old garments to determine ways to construct a new garment from the old garment. Examples: men's slacks into a ladies' skirt, a T-shirt into a tank top, a dress into a blouse, adult clothes into children's clothes.
	Look for ideas for remaking adult wear into garments for children or other family members. What steps should be used to prepare the old garment for remaking? What garments might be made from larger ones? Examples: coat, skirt, pants, shorts, shirts or blouses.
2. Designing garments a. Applying elements and principles of design	Study references to identify considerations in designing garments. How can the elements and principles of design aid in designing garments? How can knowledge of grain aid in designing garments?
	Develop a collection of line drawings of garment details found in men's, women's, and children's clothing. Collect various styles of silhouettes, necklines, collars, sleeves, pants, shirts, pockets, cuffs, lapels, shoulders, vents, waistlines, etc. Write the correct term under each drawing. Use as a reference guide for identifying style details and designing garments.
b. Modifying basic garments	Look through pattern books to find pictures of a basic garment that could be modified in many ways. Make sketches of possible modifications. Share your example with classmates, describing how the modifications would be made.
c. Combining patterns	Study references to identify details to check in determining whether two patterns can be successfully combined. Find patterns which could be successfully combined in the following areas: necklines, collars, sleeves, waist, closures. Why might it be wise to test experimental combinations in muslin before translating them into a fashion fabric.
	Observe as a home sewer demonstrates skills in combining and adapting patterns. [NOTE TO TEACHER: This activity could include children's clothing as well as clothing for other family members.]
	View a selected garment that was constructed from more than one pattern. Identify the changes that were made. Examples: neckline, sleeves, garment design. Study the patterns used to determine the characteristics which made the patterns compatible.
d. Sketching garment designs	Using a fashion figure, practice sketching garment designs from a model or from fashion photographs. As you gain skill, begin sketching your own designs applying the elements and principles of design. Experiment with various shapes, lines, patterns and textures. Try sketching the same garment at different angles. Try adapting a design in various ways. Try varying details within a design. Try adding accessories such as belts, scarves, ties, jewelry, hose, shoes, and hats. Try designing a garment appropriate

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	for today's lifestyles using historic costumes as inspiration. Try designing a garment appropriate for life in the United States using native costumes from other countries as inspiration.
e. Using slopers	Buy a commercial basic dress, shirt, pants, vest, or jacket pattern. Alter the pattern to fit you. Make the basic pattern in gingham fabric. Fit and make additional alterations if needed. Perfect the basic pattern. Make a full-size sloper of the basic pattern in cardboard, posterboard or manila tagboard. Use the sloper as a basis for designing other patterns. Study references to learn how to use the sloper as a guide to make basic princess, kimono, sheath, suit, and coat patterns. Develop variations of these styles by moving darts, adding fullness, adding yokes, varying necklines and basic collars, modifying sleeves, changing skirt fullness and length, adding seams, changing pants width, etc.
f. Draping	Study references on designing garments by draping. What tools and equipment are needed? How should the muslin be prepared? What are the basic steps in draping? How are design lines refined? Try designing a simple garment in muslin on a body form. Mark the seams, darts, etc., on the muslin. Refine the design lines on the muslin to define the exact dimensions of the finished pattern. Experiment with dart manipulation and ease manipulation in garment design.
g. Designing children's garments	Study references to identify ways to add growth features when constructing children's clothing. Select several children's patterns. Adjust the patterns to add growth features. Construct one of the patterns for a younger brother or sister or another child you know. As the child grows, adjust the garment. Report the results to the class. Follow correct procedures for measuring a child. Compare the child's measurements with pattern size charts. Study references to identify the best styles for the child. Select a pattern in the appropriate style and size for the child. Choose suitable fabric for the garment considering its intended use. Adjust the paper pattern, if needed, to fit the child's measurements. Add growth features if desired. Construct the garment using appropriate techniques and reinforcing at anticipated stress points. Add appropriate decoration for the child's age. Adapt a child's garment pattern which you have used before to create a different style. Examples of possibilities might include adding a yoke, raising or lowering the waistline, changing the fullness of the skirt, adding a pleated skirt, making a vest pattern, adapting a dress to princess lines, adding a back pleat, adding extra flare to pants, shortening or lengthing pants, adding contrasting material to pants legs or cuffs, adding fullness to sleeves, adding flare to sleeves.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
h. Using creativity to design garments	Apply knowledge of the elements and principles of design to designing a garment for yourself, a family member, a child, or a friend. Consider the individual's face shape, body shape, size, personality, and wardrobe needs in designing the garment. Develop a pattern using draping or flat pattern techniques or by combining or altering commercial patterns. Select appropriate fabric, notions, and trim for the garment. Construct the garment applying knowledge of garment construction and management techniques. Fit the garment to the wearer, making adjustments as needed. Press garment details as needed during and after construction. Evaluate the quality of your work and the appearance of the finished garment on the wearer. Design or renovate a T-shirt. Experiment with the use of paint, appliques, sewing notions, etc., to individualize the T-shirt. Use your creativity to design a unique beach coverup or skirt, beach hat, halter, swimwear, or warmups. Design and make a fashion item such as an appliqued, patchwork, or quilted vest, handbag, totebag, shawl, etc. Use your imagination to design simple garments which could be made from items such as a pillow slip, sheet, bedspread, dishcloth, chamois, blanket, towel, etc. Find a creative way to use fabric remnants or imperfect fabrics in constructing a garment. Consider combining fabrics, adding stitchery to cover flaws or foldlines. Use fabric creatively in designing garments. Choose an off-beat color combination. Try new tricks with trimming, buttons, bows, or braid. Use fabric in an unusual way such as using a sheer fabric over another fabric. Use unconventional fabrics such as upholstery or drapery fabric. Do the unexpected such as using leather binding or an unusual lining. Design and construct a garment to provide maximum thermal comfort in a given situation. Examples: Blanket poncho, cape, long skirt, lined pants, vest for cool temperatures; wide, floppy sleeves, loose-fitting garment or garment with no sleeves for warm temperatures.

COMPETENCY: *Ability to analyze job and career opportunities*

SUB-COMPETENCIES:

Explore various types of clothing businesses.

Determine facilities needed for a clothing business.

Determine possible sources of capital and the kinds of capital required to start a small business.

Identify potential customers before starting a business.

Describe the basic forms which provide documentation of the business's operation.

Maintain records needed by a small business.

Analyze ways to eliminate stress, tension, and fatigue from work procedures.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
F. Starting a Clothing Construction, Alteration, Repair, or Retail Fashion Merchandising Business 1. Types of businesses	Read a reference or refer to a dictionary to define the term *entrepreneur.* Share your idea with classmates and form a class definition of *entrepreneur.* Is the class definition similar to the dictionary definition, "an entrepreneur is one who organizes, manages, and assumes the risk of a business or enterprise"? Have you ever acted as an entrepreneur in a situation such as babysitting or starting a band? Why did you do it? What did you like or dislike about it? What did you receive for your services? Have you thought about starting a clothing construction, alteration, repair, or retail fashion merchandising business? Brainstorm in small groups to identify types of custom construction, alterations and repair, and retail fashion merchandising businesses. Look in the yellow pages of your phone book to identify such businesses in your community. Clothing businesses in your community might include custom construction, alterations and repair, catalog retailer, and retail fashion merchandising businesses. What services do they offer? How do they meet the needs of the community? Participate in a field trip to visit custom construction, alteration and repair, and retail fashion merchandising businesses in your community. Discuss advantages and disadvantages of operating each type of business.

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Interview a person, preferably a manager, involved in a custom construction or alterations and repair business to determine the costs of equipment in starting this type of business. What are other expenses and procedures in starting the business? When hiring personnel to work in the alterations and repair business, are prospective employees asked to take a skills test or required to bring samples of their work? How would starting this business differ from other businesses in regard to equipment, space, etc.? Share your findings with classmates.

Visit a retail fashion merchandising business and evaluate the processes and problems encountered in this type of business. Compare this business with the custom construction, alterations and repair business. How do these businesses differ according to: 1) equipment required, 2) personnel employed, 3) management problems, etc.? Report on the major differences, problems, and similarities of the businesses.

2. Facilities
   a. Space alternatives

Brainstorm to identify some possible business sites for a clothing business. [NOTE TO TEACHER: Possible business sites include suburban shopping centers; enclosed, climate-controlled malls; downtown business district; suburbs; area close to a downtown business area; area near a shopping center or mall; highway outside the town; residential section, etc.] Discuss the advantages and disadvantages of the various sites. [NOTE TO TEACHER: For example, an enclosed, climate-controlled mall offers the advantages of convenience, ease of shopping, and shopping pleasure. Disadvantages might include high overhead (operating expenses). A person from the Small Business Administration could discuss with the class how to set up a small business, pitfalls to avoid, etc. The Small Business Administration also has booklets available on starting a business.] Discuss other factors that should be considered when selecting a location for a business. Why is a good location important?

Visit several different types of clothing businesses in your community. Make note of the various types and shapes of buildings used. How is building type and shape related to type of business?

Contact the Chamber of Commerce or conduct a survey of your community to determine the number of custom construction, alteration and repair, and/or retail fashion merchandising businesses in your community. Obtain a city map and determine which areas of the city are zoned for businesses. Determine which areas of the town or city might need a custom construction, alteration and repair, or retail fashion merchandising business.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Describe a type of clothing business you might like to establish. Based on the information gained in class, select a location in your community that might be suitable. Give at least three reasons for choosing that location. Is there space available at that location?
b. Equipment needs	Interview the owner of a clothing business to obtain information regarding specific equipment essential for a clothing business operation. [NOTE TO TEACHER: Assign each student (or team of students) a different clothing construction, alteration and repair, catalog retailer, or retail fashion merchandising business in the area.] List the equipment the owner considers essential. Also list the equipment that would be "nice to have." Discuss types, prices, features, etc., of various types of equipment used. Determine the availability of used equipment. Compare the cost and quality of new and used equipment. Share findings in a report to classmates.
	Use information from the reports to describe the equipment that would be "essential" in the type of clothing business that interests you. Make a short-range plan for obtaining the equipment necessary for the clothing business that interests you. Discuss the cost of equipment which is essential and ways of financing this equipment.
c. Store layout	Visit various clothing businesses to gain a better understanding of a store layout. [NOTE TO TEACHER: The functions of a store layout are to 1) provide pleasant and convenient shopping, 2) feature the products for sale, 3) enable customers to view as many products as possible as they move through the store, 4) provide built-in security measures, and 5) provide for easy restocking.] Define *selling space, storage space,* and *administrative space.* [NOTE TO TEACHER: *Selling space* is the area where products are on display for customers' examination. *Storage space* houses storage of seasonal items, backup stock, merchandise preparation, and shipping-receiving tasks. *Administrative space* is the area for offices, bookkeeping, filing, accounting, customer services, credit and layaway.]
	Listen as a panel consisting of a clothing business manager, a clothing business worker, a designer, and a clothing business supervisor discusses the importance of planning, selling, storage, and administrative space areas. How does the viewpoint vary from panel member to panel member? Whose viewpoint should be given the most consideration when planning a clothing business? Discuss how needed space will vary from business to business. For example, why would a catalog retailer need a large storage area and little selling space whereas selling space would be a top priority for a retail clothing store? Discuss the following questions related to planning space for a clothing busi-

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ness. What is the relationship of efficiency and well-planned space? How can a good store lay-out eliminate wasted movement and time?

3. Financing the business

Interview the entrepreneur of a clothing business. Discuss how the person got started in the business. How was the financing of the business handled? Did the person have a loan from a conventional lender (such as a bank), savings, a financially responsible co-signer, a personal loan from relatives or friends, or a small business loan for backing? If backed by a long-term loan at a bank, what was used for collateral? [NOTE TO TEACHER: Stocks, bonds, or real estate that you don't want to sell can be used as collateral.] Did the person inherit the business or form a partnership? What advice would the entrepreneur give a person starting a business? Share your findings with classmates.

Brainstorm to identify reasons undercapitalization can doom a business and cannot usually be compensated for by other assets. Do you feel the statement "Unless a business is adequately capitalized it cannot survive" is true? Why or why not? Discuss why the capital must be sufficient to establish the business in a proper location; to buy merchandise independently at the best price; and to weather any management errors until the business is well-established.

Listen to a loan officer discuss the various methods of financing a business and the basic aspects of the loan application process. [NOTE TO TEACHER: Prior to the speaker's visit, assist students in formulating questions to ask the loan officer. These questions can be sent to the speaker ahead of time to use as guidelines for the presentation. Questions might include: What is the single most important thing or characteristic that a loan officer looks for in an application for a small business loan? How important is it for a loan applicant to have capital or owner equity to invest in the new business? Are some types of businesses more likely than others to receive start-up loans? If so, is the difference a matter of the amount required for start-up or a matter of the likelihood that the business will succeed? What are some ways that an individual can obtain owner equity, assuming that he or she cannot save the money from existing income? What are some important considerations for the applicant when choosing a bank with which to do business? How much does the applicant's personal credit rating affect a loan officer's decision to give the applicant a small business loan?]

What is meant by a personal financial statement? [NOTE TO TEACHER: A personal financial statement is a list of personal assets (what you own outright, what you can convert to cash, or cash on hand) and personal liabilities

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	(money you owe to someone or to an institution on a long-term or short-term basis.)] What is the purpose of the personal financial statement? Why is it important to come up with a realistic figure for the amount needed to start your own business? When planning capital needed, why should you consider fixed capital, working capital, funds for living expenses, and a financial cushion? [NOTE TO TEACHER: *Fixed capital* is the money or credit needed to pay for basic equipment and supplies to start the business. *Working capital* is money needed for day-to-day operation of the business. Funds for your living expenses is money needed to live on before you show a profit in the business. A financial cushion is to take care of things which come up unexpectedly.]
	Visit or write the local office of the Small Business Administration to gain information on getting a small business loan. Share the information with classmates.
4. Customers a. Customer characteristics	Discuss these statements: "The customer makes or breaks the business" and "Without customers, there is no business." Discuss the types of customers who may shop in a geographic area.
	Research business or trade journals and leading publications in the clothing and textiles field to learn the importance of identifying the characteristics of the customer the business is to reach. How can the age, social and economic status, and educational level of customers in the area influence price levels and types of goods and services needed or wanted? How do buying patterns differ among customers? Share your findings with classmates. [NOTE TO TEACHER: Examples of different buying patterns include: the "youth generation" (ages 15-34) exhibits buying patterns (some types of sporting equipment, stereo and records, entertainment) which are different from those of older buyers; bluecollar workers generally have different leisure time interests and spending patterns than those of whitecollar workers; etc.]
b. Customer contacts	Brainstorm to identify the advertising methods the manager or owner of a clothing business can use to make customer contacts. Discuss the advantages and disadvantages of each advertising method. [NOTE TO TEACHER: Advertising methods include postcards and direct mailings; word-of-mouth by satisfied customers; newspaper and magazine ads; TV and radio spots; bulletins in laundromats and public places, etc.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Listen to a manager or operator of a clothing construction, alterations, or retail merchandising business discuss their advertising techniques and tell which techniques are most effective. How does advertising reflect a store's "image" to customers?
	Work in groups to identify how the interaction of employees with customers affects a clothing construction, alteration and repair, or retail fashion merchandising business. How are retail strategies, functions, procedures, and sales related to attitudes and behaviors of the store's personnel? Discuss how "indifferent" personnel can turn customers away from a store. Share an experience you have had with discourteous or uninterested personnel in a clothing business. How did you feel? Did you return to the store? Summarize how the customers' contact with store personnel affects the clothing business.
	View promotional advertising for clothing and textile items in magazines, newspapers and on TV. What is promotional advertising? To what audience(s) is the advertising designed to appeal?
5. Personnel records	Study references to gain a better understanding of the information which must be kept in personnel records regarding money paid to employees and money deducted from employee paychecks for Social Security, taxes, etc. Explain the statement "Each employee will cost the business more than his or her total salary." Name the three types of protection for regular employees which must be paid by the employer according to the law. [NOTE TO TEACHER: The employer must pay for each employee's: 1) Social Security: The employer must match the employee's contribution dollar for dollar. 2) unemployment insurance: The rate varies by state. For the exact amount, contact the state employment security agency. 3) workers' compensation: Workers' Compensation is an employer's insurance policy that is designed to cover any employees' injuries sustained in the course of work, regardless of fault.]
	What is meant by an employee earnings record? The payroll register? W-4 form? The federal income tax withholding schedule? The Social Security employee tax table? [NOTE TO TEACHER: The *employee earnings record* is an individual documentation of each employee's gross earnings and payroll deductions. The employee earnings record will provide the basis for the annual W-2 tax form, which the employer must give to each worker as soon as possible after December 31 of each year. The worker must have a W-2 form in order to prepare his or her personal income tax. The *payroll register* is a compilation of all employees' payroll records for a given pay period. The payroll register will provide the businessperson or

accountant with the total amount of money paid to employees, the amounts deducted for taxes, and the amounts deducted for Social Security. The payroll register is updated each time employees are paid. The *W-4* form must be completed by each employee at the time he or she begins work. The W-4 form tells the employer how many deductions the worker is claiming. This will affect the amount of money that is withheld for federal and state income tax purposes. The *federal income tax withholding schedule* is used in conjuction with the employee's W-4 form to compute the correct amount of tax money to withhold from each paycheck. The *Social Security employee tax table* is needed to calculate the correct amount of the employee's–and the employer's–Social Security contribution for each paycheck.]

Listen as a clothing business accountant or a Social Security representative discusses the procedures for determining Social Security, income tax withholdings, and state income tax. How is the amount of taxes or money to be withheld from the employee's gross earnings for income tax determined? [NOTE TO TEACHER: For income tax, the amount of taxes or money withheld from an employee's gross earnings is determined by the amount the employee earns and by the number of deductions that each employee claims. Explain that deductions are allowances made for each person that the employee is responsible for supporting (such as children, a nonworking husband or wife, and elderly relatives who depend on the wage earner for most of their support). The greater the salary or wage and the fewer the number of deductions, the higher the percentage of gross earnings that must be withheld.] What are Social Security taxes based on? [NOTE TO TEACHER: Social Security taxes are based on the amount that the employee earns, up to a certain amount. Social Security tax is comprised of two parts: 1) the employee's contribution, which is a flat percentage of the total salary up to a specified amount, and 2) the employer's contribution which matches the employee's contribution. The ceiling for employee deductions (the amount of salary up to which an employee is taxed) changes by federal law over the years. Explain that both the Social Security and the federal income tax forms are federal requirements.] Do all states have a state income tax? Does your state have a state income tax? How is the amount of state income tax determined? [NOTE TO TEACHER: State income tax differs from state to state. Some states have an income tax system structured like the federal system in that the larger the salary, the greater the percentage of gross earnings withheld in taxes. Other states use a straight percentage of the total income as a tax base, regardless of the size of the income. A few states have no state income tax.]

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	Listen as an insurance agent or a tax consultant discusses insurance coverage necessary for businesses. What is workmen's compensation? Is workmen's compensation a state or federal requirement? Discuss how workmen's compensation is usually arranged through an insurance company, following state guidelines. How is the amount that the employer must pay for workmen's compensation determined? [NOTE TO TEACHER: Workmen's Compensation is a state requirement. The amount to be paid by the employer for workmen's compensation is based on the nature of the business (high risk vs. low risk), the number of employees in the business, and the company's history of on-the-job accidents.] What is unemployment insurance? Is it a state or federal requirement? How is the amount of unemployment insurance to be paid by by the employer determined? [NOTE TO TEACHER: Unemployment insurance varies according to the state. The amount each employer must pay varies depending on the number of employees in the company and the company's history of layoffs. The more layoffs the company makes, the higher the rate of unemployment insurance.]
	Pretend you have your own clothing business. Work through the forms required for each employee. Work through the forms beginning with the W-2 form, the earnings record, and the payroll register. [NOTE TO TEACHER: Transparencies 95-97 illustrate some forms.] Use the federal income tax and Social Security tables as a basis for determining the amount withheld from each employee. Assume, for the purpose of this exercise, that there is no state income tax in your state. [NOTE TO TEACHER: The Internal Revenue Service produces a complete small business tax kit which may be helpful in presenting this information to the students. If you are unable to obtain the kit, you might want to make copies of Transparencies 95-97 for the students to use.]
6. Business procedures	Listen to an entrepreneur of a clothing business discuss the systems and records necessary to keep track of a business's revenues, expenditures, inventory, payroll, and payroll deductions. Why is it important to develop a complete recordkeeping system for both day-to-day and long-range documentation of the business's operations? How can business records tell the entrepreneur what items to reorder? What items are on hand and their worth? How much creditors owe the business? Whether, and how much, the business is growing or declining?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Prepare a report on specific business procedures which the beginning entrepreneur should be aware of. Gather information from materials in the library, business or trade journals, leading publications in the field of clothing and textiles, and interviews with owners or managers of clothing-related businesses. Select one of the following topics and present the report to classmates: 1) Define and describe the process of taking inventory. Include annual inventory, interim inventory, perpetual inventory, annual physical inventory required by tax law, etc. 2) Define and display records which are common to many retail fashion and merchandising businesses. Include order form, receipt log, invoice, inventory sheet, sales slip, etc. Explain the purpose of each form. 3) Define and display items needed for recordkeeping in many clothing construction, alteration and repair businesses. Include monthly statements, alteration or work tickets, ledger, appointment calender, work schedule, customer record file, etc. Explain the purpose of each item. 4) Define and describe the records for tracking money coming into the clothing business on a day-to-day basis. Define the two basic types of revenues: cash and credit. Include information on a cashier's daily report, actual cash count, sales slips or receipts, customer account statements, accounts receivable, cutomer bills, etc. Explain the function of each. 5) Define and describe the records for tracking money that is paid out of the business for inventory and for miscellaneous items which are needed to run the clothing business. Include information on checks written to pay bills, cash paid out for items, sales returns, petty cash, etc. Explain the purpose of petty cash vouchers, checkbook and check stubs, vendor's invoices, and accounts payable statements. NOTE TO TEACHER: Students can work on the reports individually or in small groups. A time limit should be set for the length of the presentations.]
7. Work procedures	Interview employees, managers, or owners of various clothing-related businesses about work simplification techniques, ways of saving time and energy, and methods for avoiding fatigue. What causes tension and fatigue in a work situation? Summarize your findings in a written paragraph. Do your classmates have similar findings? Read selected references on ways to eliminate stress, tension, and fatigue. Demonstrate one way a worker can relieve tension or prevent the build-up of tension. Make a class list of all the methods demonstrated. Discuss why the employer should be concerned about work procedures which cause stress, tension, and fatigue of employees. Choose one routine procedure (such as a simple alteration, pressing, setting up a window display, marking merchandise, etc.) that might take place in a clothing business of the type that interests you. Develop a flow chart for completing the procedure using the time and fatigue efficiency techniques you have learned. Present the flow chart to classmates.

SEMESTER COURSE

INTRODUCTION
CLOTHING AND TEXTILES SEMESTER COURSE

The Clothing and Textiles Semester Course has been uniquely designed to provide a basic core of instruction for all students enrolled and Personal Focus options to be selected by students individually. Pretests are provided to aid the teacher in determining each student's needs.

Core Concepts
The core concepts provide instruction all clothing and textiles students should receive. The core concepts include: role of clothing, clothing selection, fitting ready-to-wear, sewing equipment, clothing repairs, textiles, storing and caring for clothing, and job and career opportunities in clothing and textiles.

The core portion of the course provides basic information and experiences for achievement of competencies needed by all students enrolled in the course. This portion of the course is designed to be taught first to provide students with the information and experiences needed for choosing Personal Focus options for the remainder of the course.

Personal Focus Options
Personal Focus options are designed to permit students to study specific topics in greater depth. The learning and evaluation experiences suggested for these topics are designed for individualized or small group instruction. Personal Focus options are developed for the following topics: personal improvement; family clothing; beginning clothing construction; advanced clothing construction; altering, recycling, and designing garments; textile analysis; and career exploration. This flexible plan provides options for all students interested in clothing and textiles whether or not they wish to sew.

One or more Personal Focus options should be selected by each student. Working with the teacher, the student should identify which activities to be completed. An agreement or contract may be made describing what the student will do during the Personal Focus portion of the course. For example, one student might choose the Family Clothing Personal Focus, then follow with an emphasis on designing children's garments. Another student might choose the Personal Improvement Personal Focus, beginning with self-analysis, expressing personality, improving body proportions, and choosing flattering colors; then follow with planning a basic wardrobe and accessorizing garments. Students will work individually most of the time, but some small group experiences can be provided for students who choose the same Personal Focus option.

Pretests
Objective tests are included for use as pretests to evaluate students' knowledge related to the major course topics. Pretests are included on the role of clothing, clothing selection, fitting ready-to-wear, sewing equipment and clothing repair, textiles, storing and caring for clothing, exploring careers in clothing and textiles, and beginning clothing construction.

Samples of performance evaluation, rating, and product scales also are provided for use in pretesting. Performance evaluation is useful in determining a student's skill level before sewing projects are selected. The performance evaluation sample provided is "Scorecard for Operation of a Sewing Machine." Similar performance evaluation instruments could be developed for additional tasks such as handstitching or pressing.

Rating scales provide a means of rating the student's performance or products in terms of specified criteria. A sample rating scale on "Evaluating Construction of a Garment" is provided. The scale could be used to evaluate garments the student has already constructed to determine whether the student's sewing project should be beginning or advanced level.

Product scales can be used in comparing a student's work to samples of varying quality. Such comparisons can aid in determining instruction needed by the student as well as the quality of the student's work. Suggestions for developing product scales for various garment construction areas are provided. One sample illustration of a product scale (a scale for evaluating dart construction) is provided.

In addition to their use as pretests, such evaluation instruments can be used throughout the semester to check students' progress toward course objectives. The objective tests can be used intact or broken into shorter tests. Likewise, performance evaluation scales, rating scales, and product scales can be used throughout the semester to evaluate the students' Personal Focus projects.

PRETESTS FOR SEMESTER COURSE

ROLE OF CLOTHING

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

______ 1. A key factor in creating a good first impression is
A. your family's income.
B. your clothes.
C. the school you attend.
D. your intelligence.

______ 2. An individual's clothing selections are influenced by
A. values and attitudes.
B. social and economic status.
C. customs and cultural background.
D. all of the above.

______ 3. The traditional black robes of judges are an example of clothes serving as a symbol of
A. authority in our government.
B. ceremonies and rituals in our lives.
C. artistry in our culture.
D. history in our culture.

______ 4. Wearing an FHA/HERO jacket is a means of communicating
A. your personality.
B. your lifestyle.
C. group identity.
D. self-confidence.

______ 5. Structural lines are
A. basic seamlines, necklines, sleeves, and skirt or pant lines.
B. darts, tucks, pleats, and gathers.
C. pockets, tabs, collars, and cuffs.
D. decorative stitching, trims, belts, and buttons.

______ 6. Red-orange, yellow-green, blue-green, blue-purple, and red-purple are
A. primary colors.
B. secondary colors.
C. tertiary colors.
D. complementary colors.

______ 7. The term that distinguishes one color from another is
A. hue.
B. value.
C. shade.
D. intensity.

______ 8. The lightness or darkness of a color is referred to as
A. value.
B. hue.
C. tint.
D. shade.

________ 9. The lack of grayness in a color is referred to as
A. neutral.
B. value.
C. tint.
D. intensity.

________ 10. Which of the following statements about color is true?
A. Black and dark colors reflect light.
B. Texture changes color.
C. Bright colors make a person look smaller.
D. White and light colors absorb light.

________ 11. Which of the following colors will make most people feel contented and relaxed?
A. dark colors
B. pastel colors
C. bright colors
D. all of the above

________ 12. In a garment, line refers to
A. circumference lines.
B. design lines.
C. silhouette lines.
D. all lines in a garment.

________ 13. An element that does *not* affect the design spaces within a garment is
A. seams.
B. trims.
C. texture.
D. darts.

________ 14. Horizontal lines are associated with
A. stability and dignity.
B. royalty and power.
C. restfulness and serenity.
D. movement and sophistication.

________ 15. Vertical lines are associated with
A. femininity and daintiness.
B. stability and dignity.
C. movement and sophistication.
D. youth and gaiety.

________ 16. Gradation occurs when
A. a number of lines fan out from a central point.
B. buttons, pockets, or darts are repeated.
C. shapes and sizes gradually increase or decrease.
D. lines contrast.

________ 17. If your hips are full and wide, the surest way to create a more slender impression is by choosing
A. horizontal lines.
B. vertical lines.
C. diagonal lines.
D. curved lines.

________ 18. Which of the following is a basic shape of clothes?
A. tubular
B. bell
C. full
D. all of the above

________ 19. The choice of texture for a garment should be determined by
A. age and personality of the wearer.
B. care the garment requires.
C. size and shape of the figure.
D. all of the above.

________ 20. Textures that are suitable for almost any figure and style are
A. smooth and soft.
B. sheer.
C. heavy and bulky.
D. rich and luxurious.

________ 21. Balance in fashion design may be
A. formal or informal.
B. asymmetrical.
C. symmetrical.
D. all of the above.

________ 22. Proportion in a garment refers to
A. dividing spaces within a garment into halves and quarters.
B. the way the spaces in a garment relate to each other and to the wearer's body.
C. the creation of focus or a special point within a space.
D. the creation of movement among the parts of a garment.

________ 23. Rhythm is achieved through
A. dissimilar lines and shapes.
B. use of several points of emphasis.
C. the relationship between lines, shapes, and spaces.
D. optical illusions.

________ 24. When a focus or special point is created within a garment design, the garment has
A. balance.
B. emphasis.
C. proportion.
D. unity.

________ 25. When a garment is well-suited to your body, pleasing to the eye, and interesting, the garment has
A. unity.
B. rhythm.
C. proportion.
D. emphasis.

CLOTHING SELECTION

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

________ 1. A plan for an *adequate* wardrobe should be based on
A. your own needs and wants.
B. what your friends wear.
C. current fashions and fads.
D. all of the above.

________ 2. Buy the best you can afford when purchasing
A. party clothes.
B. outergarments.
C. current fashions.
D. fad items.

________ 3. A color-coordinate wardrobe is one in which
A. bright, cheerful colors are used.
B. mostly stripes, plaids, or figured designs are used.
C. the colors can be used together.
D. a monochromatic (one-color) scheme is used.

________ 4. In clothes you will wear for a long time, quality
A. is seldom worth what you pay for it.
B. is worth paying for.
C. is impractical most of the time.
D. means unnecessary, expensive details.

________ 5. Fashion is influenced chiefly by
A. need for sales.
B. new fashion designers.
C. consumer reactions.
D. current colors and fabrics.

________ 6. One fashion theory is that
A. dress design agrees with architectural and interior design trends of the time.
B. hemlines rise during peaceful times and drop during wartimes.
C. waistlines are influenced very little by economics of the time.
D. all of the above.

________ 7. A style that remains in fashion over a long period of time is considered
A. high fashion.
B. a classic.
C. outdated.
D. at the end of the fashion cycle.

________ 8. Which of the following is *not* usually a focus of clothing advertisements?
A. enjoyable activities
B. people's fantasies
C. short, splashy, sales message
D. detailed product information

________ 9. The fiber content of a garment must be
A. stated somewhere on a label.
B. given as the generic name of each fiber.
C. indicated by the amount used.
D. all of the above.

________ 10. Low-labeling refers to
A. underlabeling about care instructions to protect the manufacturer.
B. the practice of placing the care label near the hem of the garment.
C. failure of the manufacturer to stand behind the garment.
D. the consumer's right to return a garment which is unsatisfactory.

________ 11. Which of the following is an advantage of paying cash for clothes?
A. ease of paying for expensive items
B. ease of staying within your budget
C. ease of returning purchases
D. ease of stopping payment on check if purchase is unsatisfactory

________ 12. Which of the following is an advantage of using credit when buying clothes?
A. ease of staying within your budget
B. the cost of credit
C. ease of making purchases
D. avoidance of unplanned purchases

________ 13. Which of the following is *not* an advantage of sewing?
A. trying clothes on before you buy
B. opportunity to express individuality
C. recycling old garments
D. obtaining an individualized fit

________ 14. A "full-line" store offers
A. one line of merchandise at one price level.
B. a few items or styles, in a limited price range.
C. food and drugs in addition to clothing.
D. a large variety of items in different price ranges.

________ 15. A discount store
A. may buy clothing from manufacturers who overproduce.
B. is a store usually run by a manufacturer.
C. carries a specialized line of merchandise.
D. offers many services to its customers.

________ 16. The term boutique is another word for
A. a department store.
B. a specialty store.
C. an apparel outlet.
D. a full-line store.

________ 17. The *least* effective way to keep abreast of current fashion trends is through
A. newspapers.
B. trade journals.
C. textbooks.
D. magazines.

______ 18. It is a good shopping practice to
A. make any exchange within six months.
B. buy fad fashions.
C. make a habit of reading labels before the purchase takes place.
D. save sales receipts only if you purchased the merchandise on credit.

______ 19. When determining the appropriate size of apparel, the most important characteristic to keep in mind is
A. height.
B. body measurements.
C. weight.
D. height and weight.

______ 20. When evaluating the workmanship and fit of a garment, check
A. the grain of fabric.
B. seams, hems, and linings.
C. pockets, collars, and fastenings.
D. all of the above.

______ 21. A blazer and slacks or skirt would be appropriate attire for
A. playing electronic games.
B. performing a chemistry experiment at school.
C. working in a department store or business office.
D. the junior prom.

______ 22. If you want the best selection of clothes, shop
A. at the beginning of the season.
B. at the end of the season.
C. at special sales.
D. any of the above.

______ 23. The space you need to move comfortably in a garment is called
A. bending space.
B. sitting space.
C. wearing ease.
D. comfort range.

______ 24. When shopping at sales, you should
A. learn to spot quality.
B. check for flaws.
C. control your impulses.
D. all of the above.

______ 25. Accessories can
A. enhance or detract from any clothing ensemble.
B. minimize some features and play up others.
C. express individuality.
D. all of the above.

FITTING READY-TO-WEAR

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

______ 1. Sufficient ease in a garment
A. allows the wearer to move freely and naturally.
B. should be the same for all types of body builds and activities.
C. often gives the garment the appearance of being too big.
D. should be the same for all sizes of a garment.

______ 2. The amount of ease needed in a garment that has a fitted waistline is generally
A. ½-1 inch.
B. 1 inch.
C. 2 inches.
D. 2-3 inches.

______ 3. The amount of ease needed at the hip of a close-fitting garment is generally
A. ½-1 inch.
B. 1 inch.
C. 2 inches.
D. 2-3 inches.

______ 4. In a garment, line refers to
A. silhouette seam lines.
B. design lines.
C. circumference seam lines.
D. all of the above.

______ 5. Off-grain garments most often can be recognized by
A. wrinkles and puckers.
B. the way the ease is distributed.
C. the way the garment hangs on the body.
D. the way the garment hangs on the hanger.

______ 6. Horizontal wrinkles are usually caused by
A. strain at a curve or bulge.
B. too much length in the garment.
C. too much width in the garment.
D. improper grainline.

______ 7. The way the garment hangs on the body is referred to as
A. serge.
B. ease.
C. fit.
D. appearance.

______ 8. When a well-fitted garment hangs the same on the body from right to left and front to back, this indicates that the garment
A. is balanced properly.
B. is on-grain.
C. has sufficient ease.
D. all of the above.

______ 9. In order to get a proper fit, garments should be tried on
A. inside out.
B. over appropriate undergarments.
C. over a lightweight dress or slacks.
D. with nothing under the garment being fitted.

______ 10. To keep from having to refit a portion of the garment, fit from
A. side to side.
B. front to back.
C. top to bottom.
D. bottom to top.

______ 11. Certain alterations on garments made of permanent press fabrics should be avoided because
A. creases are hard to remove.
B. the stitching will be visible.
C. seam allowances will not be adequate.
D. the fabric is weakened by machine stitching.

______ 12. When fitting children's clothes, the most important factor to consider is
A. seam allowances.
B. room for growth.
C. peer's clothes.
D. comfort.

______ 13. A collar and neckline too large in the back can be corrected by
A. correct posture.
B. stitching two small darts in back neckline, then easing in fullness of collar.
C. taking up the shoulder seams.
D. increasing the neckline seam.

______ 14. Sloping shoulders are detected by
A. drooping shoulder seams.
B. the neckline gapping at the shoulders.
C. the armholes fitting uncomfortably.
D. unattractive folds at the front and back of the armhole.

______ 15. A bodice that is too tight in the bust and too loose at the waistline can be corrected by
A. altering the underarm seams.
B. moving the buttons closer to the edge.
C. increasing the waistline darts.
D. all of the above.

______ 16. To shorten a cuffed sleeve that is too long,
A. remove the extra length from the sleeve cap.
B. remove the extra length from the sleeve seam.
C. remove the extra length from the bottom of the sleeve.
D. make a tuck one inch above the cuff.

______ 17. With arms slightly bent, full length suit jacket sleeves should stop
A. below the wrist bone.
B. at the wrist bone.
C. ½-inch above the wristbone.
D. 1 inch above the wristbone.

________ 18. A man's suit or sport jacket collar should
A. cover the shirt collar.
B. extend ¼ inch above the shirt collar.
C. lie ½ inch below the shirt collar.
D. touch the neckline.

________ 19. When selecting menswear, check for correct suit or sport jacket body length with the arms
A. straight by the side with the hem hitting the second knuckle.
B. straight by the side with the hem at the wrist bones.
C. in a natural position with the hem hitting at the knuckles.
D. slightly bent with the hem hitting at the middle of the hands.

________ 20. A coat should be fitted
A. on a person of similar size.
B. over undergarments.
C. over the type of garment with which it will be worn.
D. wrong side out for easier marking.

________ 21. Skirt alterations are common because
A. skirts are difficult to fit.
B. skirt lengths vary a great deal.
C. waistlines are difficult to fit properly.
D. garments are bought by skirt length.

________ 22. Correcting the waistline of men's trousers that are too tight requires releasing the
A. back seam.
B. side pockets.
C. fly zipper.
D. side seams.

________ 23. To determine if pant seams can be released, check for
A. permanent press seam creases.
B. size of seam.
C. style and placement of pockets.
D. all of the above.

________ 24. The legs of well-fitted trousers should
A. be snug over the thigh muscle.
B. fit snugly over thigh and calf.
C. be loose at the upper leg and fit close to the thigh.
D. hang loosely enough to allow freedom of movement.

________ 25. The front length of men's trousers is usually
A. to the top of the shoe.
B. to the floor.
C. ½ inch above the floor.
D. ¼ inch above the top of the shoes in front.

SEWING EQUIPMENT AND CLOTHING REPAIRS

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

______ 1. The measuring device needed for long, straight sewing measurements is a
A. tape measure.
B. meter stick or yardstick.
C. transparent ruler.
D. sewing gauge.

______ 2. A measuring device for marking the distance of a hem from the floor is a
A. measuring stick.
B. sewing gauge.
C. hem gauge.
D. skirt marker.

______ 3. The type of shears recommended for cutting pattern and fabric is
A. bent-handle dressmaker shears.
B. pinking shears.
C. sewing shears.
D. light trimmers.

______ 4. Which of the following would be most convenient to use at the sewing machine for cutting threads and trimming seams?
A. dressmaker shears
B. pinking shears
C. small scissors
D. ripping scissors

______ 5. Which of the following would be used in marking alterations on a garment during fitting?
A. chalk
B. tracing wheel and dressmaker's carbon
C. tailor's tacks
D. lead pencil

______ 6. Which of the following marking tools would most likely damage a knit fabric which snags easily?
A. chalk
B. a serrated tracing wheel
C. straight pins
D. tailor's tacks

______ 7. Standard straight pins are also called
A. pleating pins.
B. sharps.
C. seamstress or silk pins.
D. betweens.

______ 8. When selecting needles for hand sewing, the smaller the stated size, the
A. shorter and thinner the needle.
B. longer and wider the needle.
C. smaller the eye.
D. longer the eye.

________ 9. Machine needles with ball-points are often recommended for sewing
A. fine knit fabrics.
B. woven fabrics.
C. quilted fabrics.
D. heavy fabrics.

________ 10. Machine needles used for general sewing should be sizes
A. 7-9.
B. 11-14.
C. 15-17.
D. 18-26.

________ 11. Before beginning to clean the soleplate of an iron, make sure it is unplugged and
A. cool.
B. warm.
C. hot.
D. very hot.

________ 12. To clean starch or sizing from a noncoated soleplate, rub the soleplate with
A. #3 steel wool.
B. a paste made from a fine cleansing powder and water.
C. vinegar.
D. ammonia.

________ 13. Which pressing equipment would be best for pressing curved seams?
A. ironing board
B. tailor's cushion or pressing ham
C. sleeve board
D. seamroll

________ 14. Thread for general purpose use is size
A. 40.
B. 50.
C. 60.
D. 70.

________ 15. When matching thread to fabric, choose thread that
A. is one shade lighter than the fabric.
B. complements the fabric.
C. is one shade darker than the fabric.
D. any of the above.

________ 16. The type thread needed for stitching handworked buttonholes is
A. button and carpet thread.
B. embroidery floss.
C. general purpose thread.
D. silk or polyester twist.

________ 17. Which of the following machine parts holds the spool of thread in place while stitching and winding the bobbin?
A. spool pin
B. tension unit
C. thread guide
D. thread take-up

________ 18. Which of the following moves the fabric while stitching?
A. hand wheel
B. tension unit
C. presser foot
D. feed dog

________ 19. The sewing machine needle should always be threaded from
A. front to back.
B. back to front.
C. the side with the short groove.
D. the side with the long groove.

________ 20. To bring the bobbin thread to the top of the machine,
A. thread it through the hole in the thoat plate from underneath.
B. hold the bobbin thread and turn the hand wheel.
C. hold the needle thread and turn the hand wheel.
D. release both threads and turn the hand wheel.

________ 21. When adjusting the upper tension, the presser foot
A. should be in the down position.
B. should be in the up position.
C. can be in the down or up position.
D. should be removed.

________ 22. To control the speed of the machine with a foot control, use the
A. toes of the foot.
B. ball of the foot.
C. heel of the foot.
D. whole foot.

________ 23. Machine basting
A. is stitched with the longest stitch length available.
B. is removed by clipping top thread at intervals and pulling out the bottom thread.
C. should not be used on fabrics that show needle marks.
D. all of the above.

________ 24. Which of the following is *not* a correct statement about temporary stitches?
A. Temporary stitches are short.
B. Temporary stitches are usually of a contrasting color.
C. Temporary stitches are easy to remove.
D. Temporary stitches hold fabric together until another operation is done.

________ 25. The sewing machine tension is adjusted correctly when the
A. stitching looks the same on both sides of the fabric and is securely interlocked.
B. lower thread lies in a straight line on the underside of the fabric.
C. upper thread lies in a straight line on the top side of the fabric.
D. stitches are either tight or loose on both sides of the fabric.

________ 26. Thread tangles may be avoided in machine stitching by
A. leaving the needle and bobbin threads at least 4 inches in length.
B. being sure thread take-up is at its lowest point before placing fabric under presser foot.
C. pulling the needle and bobbin threads to the front of the machine.
D. being sure that the needle and bobbin threads are under the presser foot before starting to stitch.

_______ 27. Which of the following is *not* a recommended method for removing machine stitching?
A. pulling and breaking thread on alternate sides of the seam
B. clipping threads and pulling them from the fabric
C. spreading the seam and cutting the threads with a razor blade
D. using ripping scissors to remove stitching

_______ 28. When used frequently, the sewing machine should be thoroughly cleaned
A. after eight hours of sewing.
B. once a week.
C. once a month.
D. once a year.

_______ 29. Rips in seams should be repaired by
A. machine when invisible stitches are necessary.
B. hand whenever possible.
C. machine when it is possible to get to the seam.
D. hand when small.

_______ 30. The best method for repairing a ripped armhole seam in a raglan sleeve would be to
A. widen the seam.
B. stitch with a short machine stitch.
C. restitch the seam and reinforce it with bias tape.
D. insert a gusset.

_______ 31. Fabric that has been pulled or torn at the stitched portion of a pleat can best be reinforced by
A. making a bar tack.
B. embroidering an arrowhead.
C. using a straddle patch.
D. backstitching.

_______ 32. A patch pocket that has become partially unsewn but is not torn can most easily be repaired with
A. twill or bias tape.
B. a bar tack.
C. restitching.
D. decorative embroidery.

_______ 33. When cutting a pocket replacement for men's dress pants, how much fabric should be allowed across the top for a seam?
A. 5/8 inch
B. 1 inch
C. 1½ inches
D. 2 inches

_______ 34. Plain weave, hand darning is recommended for repairing
A. large holes.
B. tears or rips.
C. worn knees and elbows.
D. small moth-eaten or burned holes.

_______ 35. When hand darning a damaged area, the first direction to work is
A. lengthwise.
B. crosswise.
C. on the bias.
D. any of the above.

______ 36. A darn which puckers and looks drawn may be the result of failing to
A. push the torn area together.
B. use correct needle size.
C. use correct type of thread.
D. use proper tension on the thread.

______ 37. A sturdy patch for flat areas of most washable woven fabrics is the
A. blanket-stitch patch.
B. hemmed patch.
C. knit-stitch patch.
D. straddle patch.

______ 38. An inset patch is
A. an almost invisible patch used on firmly woven fabrics.
B. a strong patch used on washable fabrics.
C. a patch used to mend small holes in knit fabrics.
D. a good patch for delicate fabrics.

______ 39. Which kind of patch would be best to use for repairing a small hole in a knit shirt?
A. knit-stitch patch
B. blanket-stitch patch
C. inset patch
D. lapped patch

______ 40. Which kind of patch would be best to use in areas of strain, such as a V-neckline that is beginning to wear?
A. blanket-stitch patch
B. lapped patch
C. straddle patch
D. inset patch

______ 41. How many strands of thread should be used when sewing on a button?
A. one
B. two
C. three
D. four

______ 42. The purpose of making a shank when sewing on a button is to
A. reinforce the button.
B. let the buttonhole lie smooth under the button without strain.
C. prevent the buttons from slipping out of the buttonholes while the garment is being worn.
D. make the garment easier to button.

______ 43. A thread shank should be used for
A. sew-through buttons.
B. metal shank buttons.
C. link buttons.
D. covered buttons.

______ 44. For which garment would the longest button shank be made?
A. cotton-polyester blend shirt
B. cotton knit suit
C. wool challis dress
D. wool tweed coat

________ 45. When sewing on a snap, the stitches should go through both thicknesses of fabric on
A. the overlap.
B. the underlap.
C. neither the overlap nor the underlap.
D. both the overlap and the underlap.

________ 46. When applying a hook and eye fastener, the least noticeable type of eye is the
A. straight eye.
B. round eye.
C. thread eye.
D. crewel eye.

________ 47. When a hook and eye are used at the neckline at the top of a lapped zipper placket, what kind of eye should be used?
A. bar eye
B. round eye
C. crewel eye
D. covered eye

________ 48. A properly inserted zipper will
A. have teeth that end below the bottom of the zipper placket.
B. have stitching 1/8 to 1/4 inch from the teeth on the closed end.
C. have loose threads pulled to the wrong side of the placket.
D. be hidden, unless it is intended to show for decorative effect.

________ 49. When reinserting zippers in men's trousers,
A. the line of stitching should be continuous down the left side and up the right side.
B. the left side should be stitched from top to bottom, the right side from bottom to top.
C. both lines of stitching should be made from the top to the bottom of the zipper.
D. both lines of stitching should be made from the bottom to the top of the zipper.

________ 50. Which of the following statements about zippers is true?
A. A zipper to be used in a washable garment should be preshrunk.
B. A zipper to be used in a sheer garment should not be preshrunk.
C. All zippers are preshrunk at the factory.
D. Zippers do not shrink enough in a garment to matter.

TEXTILES

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

_______ 1. The generic name of a fiber refers to the
A. name of the company that produces the fiber.
B. percentage of that fiber in a fabric.
C. official "family" name of the fiber.
D. country of origin of the fiber.

_______ 2. Which of the following fibers is classified as a natural fiber?
A. rayon
B. acrylic
C. nylon
D. cotton

_______ 3. Which of the following fibers is classified as a manufactured fiber?
A. silk
B. polyester
C. flax
D. wool

_______ 4. Yarn that is tightly twisted is
A. stronger than yarn that is loosely twisted.
B. weaker than yarn that is loosely twisted.
C. softer than yarn that is loosely twisted.
D. longer than yarn that is loosely twisted.

_______ 5. Yarns made of short lengths of fibers that are twisted together are called
A. spun yarns.
B. filament yarns.
C. texturized yarns.
D. loom yarns.

_______ 6. The ply of a yarn refers to the
A. size of the fibers used to make the yarn.
B. number of strands that are twisted together to make the yarn.
C. texture of the yarn.
D. surface quality of the yarn.

_______ 7. The denier of a yarn refers to
A. the length of short-fibered yarns.
B. the diameter of long-fibered yarns.
C. the way in which the fibers are twisted together.
D. how the yarn is constructed.

_______ 8. The lengthwise yarns of woven fabrics are called
A. filling yarns.
B. spun yarns.
C. weft yarns.
D. warp yarns.

________ 9. The smooth-finished edge of a fabric running the length of the fabric is called the
A. grain.
B. warp.
C. selvage.
D. woof.

________ 10. Fabrics with a higher thread count are
A. firmer and less durable.
B. firmer and more durable.
C. looser and more durable.
D. looser and less durable.

________ 11. A twill weave fabric is
A. grosgrain.
B. denim.
C. organdy.
D. percale.

________ 12. Which characteristic of a fabric is not affected by a fabric finish?
A. shrinkage
B. feel
C. permeability
D. color

________ 13. The process of interlocking wool fibers together by heat, moisture, and pressure is called
A. felting.
B. bonding.
C. knitting.
D. moireing.

________ 14. The dyeing process in which dyed cloth is passed between two engraved rollers containing a bleaching substance is called
A. warp printing.
B. direct printing.
C. discharge printing.
D. screen printing.

________ 15. The process in which yarns of two or more different fibers are woven and then dyed to come out different colors is called
A. duplex-dyeing.
B. piece-dyeing.
C. cross-dyeing.
D. resist-dyeing.

________ 16. Duplex printing means that a fabric has been printed
A. in two separate designs.
B. on both sides of the fabric.
C. in two steps.
D. with a duplex.

________ 17. A fabric which has a texture or design which runs in only one direction is called a
A. repart design.
B. large-scale print.
C. fabric without nap.
D. napped or one-way design.

________ 18. One example of a functional finish is
A. Sanforizing.
B. embossing.
C. calendering.
D. dyeing.

________ 19. A caustic soda treatment which adds shine and luster to cotton fabric is called
A. glazing.
B. sizing.
C. bleaching.
D. mercerizing.

________ 20. One example of an aesthetic finish is
A. embossing.
B. permanent press.
C. water-repellent.
D. antistatic.

________ 21. To test the closeness of the weave of a fabric,
A. see how tightly twisted the yarns are.
B. be sure the yarns meet at right angles.
C. crush the fabric in your hand.
D. check the number of threads per square inch.

________ 22. Mandatory information required on garments and fabric bolts includes
A. fiber content and percentages.
B. durability.
C. special finishes.
D. amount of shrinkage.

________ 23. Voluntary information on a textile label includes
A. permanent care labels.
B. name of manufacturer.
C. fiber content and percentages.
D. special finishes.

________ 24. When yard goods are sold, the law requires that customers be given a permanent label that tells
A. the fiber content of the fabric.
B. the brand name.
C. the manufacturer's name and address.
D. care instructions.

________ 25. The agency which enforces the Flammable Fabrics Act, the Wool Products Labeling Act, the Fur Products Labeling Act, and the Textile Fiber Products Identification Act is the
A. Federal Trade Commission.
B. Department of Labor.
C. Consumer Product Safety Commission.
D. Social Security Administration.

STORING AND CARING FOR CLOTHING

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

________ 1. A satisfactory clothes storage system
A. saves time and energy.
B. makes maximum use of the storage space.
C. protects fibers, fabrics, and shapes of garments.
D. all of the above.

________ 2. For ease in finding what you want in the closet, store
A. shirts, jackets, and jeans together.
B. shirts together, jackets together, and so on.
C. items together according to their color.
D. items in the order they are returned from laundering or dry cleaning.

________ 3. Less time and energy are used if coats and jackets are stored
A. near an outside door.
B. in back of the bedroom closet.
C. in a separate closet.
D. near the door of the bedroom closet.

________ 4. A sweater that you wear often is more conveniently stored
A. on a bathroom clothes hook.
B. on an open closet shelf.
C. in a stack of sweaters in a deep drawer.
D. on a hanger in a hall closet.

________ 5. Permanent care labels are *not* usually sewn
A. to the outside of the garment.
B. to the back of the neckline.
C. to the center back of the waistband.
D. in a side seam.

________ 6. Which of the following garments is exempt from the requirements of permanent care labeling?
A. cotton shirt
B. gloves
C. bathrobe
D. suit jacket

________ 7. Which of the following permanent care label instructions would most likely be found on a polyester blouse?
A. machine wash; warm
B. machine wash, warm, line dry
C. machine wash, warm; tumble dry, remove promptly
D. machine wash, warm; do not dry clean

________ 8. Which of the following is an example of *negative care instructions*?
A. Use a warm iron only.
B. Wash in cold water.
C. Do not bleach.
D. Dry clean only.

______ 9. If you are buying fabric for a garment,

A. permanent care labeling requirements do not apply.
B. you are required to ask for a permanent care label.
C. the permanent care information will be printed on the selvage.
D. you should receive a label to sew in the garment.

______ 10. Clothes should be sorted before laundering according to

A. color, fiber content, and finish.
B. garment construction and style.
C. amount of soil.
D. all of the above.

______ 11. The water temperature suitable for washing silks, washable woolens, and garments made of manufactured fibers is

A. very hot.
B. medium hot.
C. warm.
D. cold.

______ 12. A fast speed of agitation is recommended for

A. delicate clothes.
B. permanent-press garments.
C. heavily soiled clothes.
D. all of the above.

______ 13. Which of the following needs to be agitated the longest time during the wash cycle?

A. fabrics made of manufactured fibers
B. fabrics made of untreated natural cellulose fibers
C. clothes with permanent-press, wash-and-wear, or soil-release finishes
D. delicate fibers

______ 14. Soap works best in

A. cold water that is soft.
B. cold water that is hard.
C. hot water that is soft.
D. hot water that is hard.

______ 15. Which of the following may result from using too little detergent or soap?

A. graying, yellowing, or dingy appearance
B. stiff, harsh feel
C. sticky substance left on clothes
D. all of the above.

______ 16. The purpose of precipitating water softeners is to

A. increase the effects of minerals on soap during wash.
B. lessen the effects of minerals on soap during wash.
C. remove dissolved minerals from water before it is used.
D. remove dissolved minerals from wash water.

________ 17. Chlorine bleaches are recommended for washing
A. white cottons and linen without crease- and wrinkle-resistant finishes.
B. white cottons and linen with crease- and wrinkle-resistant finishes.
C. fabrics made from manufactured fibers, wool, and silk with crease- and wrinkle-resistant finishes.
D. fabrics made from manufactured fibers, wool, and silk without crease- and wrinkle-resistant finishes.

________ 18. Non-chlorine bleaches are available in
A. powder form.
B. liquid form.
C. tablet form.
D. all of the above.

________ 19. If any bleach is left in the fabric, the
A. fabric may yellow.
B. fabric may become stiff.
C. fibers may be weakened.
D. all of the above.

________ 20. Which of the following is a reason for using a laundry disinfectant?
A. kill bacteria on clothes
B. control or eliminate infections among family members
C. reduce bacteria on clothes washed in cold or warm water
D. all of the above

________ 21. *Brighteners*
A. make colors brighter than they are.
B. cause colors to absorb more light.
C. are dyes which add color to fabrics.
D. remove grayness, yellowness, and dinginess from fabric.

________ 22. Which of the following is a reason for using a fabric softener?
A. help prevent wrinkles
B. give the fabric a soft feel
C. reduce static electricity in garments made of manufactured fibers
D. all of the above

________ 23. Which of the following is a reason for using starch in clothes care?
A. give crispness and body to fabrics
B. provide fabrics with some resistance to soiling
C. give some crispness to part of a garment
D. all of the above.

________ 24. Drying a garment without squeezing or wringing any water from the garment after it is rinsed is referred to as
A. flat drying.
B. drip drying.
C. line drying.
D. machine drying.

________ 25. Permanent-press and wash-and-wear garments dry smoothest when
A. machine dried.
B. flat dried.
C. drip dried.
D. line dried.

______ 26. Water-borne stains are those
A. with a greasy base.
B. with a waxy base.
C. that will dissolve in water.
D. that usually need treating with a dry-cleaning product.

______ 27. Which of the following stains may be difficult or impossible to remove?
A. blood
B. ball-point pen ink
C. gravy
D. cosmetics

______ 28. Which of the following is *not* a method for pretreating heavy soil and stains in clothes?
A. rubbing detergent into the fabric where the soil is
B. sorting all heavily soiled garments together
C. prewashing or presoaking the entire garment before washing
D. apply an appropriate stain removal treatment to stains

______ 29. When attempting to remove any stain you should
A. try out the stain removal procedure on a fabric sample or inside seam first.
B. wait until the stain dries before treating.
C. use one of the three standard stain removal treatments.
D. rely solely on the services of a reputable dry cleaner.

______ 30. Dry cleaning means
A. cleaning clothes "dry."
B. cleaning without water.
C. cleaning with dry chemicals.
D. all of the above.

______ 31. The first step in dry cleaning is
A. inspecting the garment for special handling required.
B. removing trims that cannot be dry cleaned.
C. examining the garment for spots and stains.
D. sorting similar garments to be cleaned together.

______ 32. The dry cleaning professional who examines a garment for spots and stains is called a(n)
A. inspector.
B. sorter.
C. checker.
D. spotter.

______ 33. Pressing the dry cleaned garment
A. involves the use of steam and air.
B. returns the shape to the garment.
C. takes out wrinkles.
D. all of the above.

______ 34. To keep a steam iron in the best condition, use
A. tap water.
B. distilled water.
C. mineral water.
D. bottled drinking water.

______ 35. In addition to an iron and ironing board, which of the following are the most necessary pieces of pressing equipment?
A. press cloth, sleeve board, tailor's ham
B. edge and point presser, seam roll, pressing pad
C. pounding block, needle board, seam roll
D. press table, wooden dowel sticks, press mitt

______ 36. Ironing is a process of removing wrinkles by
A. adding moisture to fabric in the form of steam from a steam iron.
B. adding moisture to fabric from a damp pressing cloth.
C. using heat and pressure from an iron to smooth damp, washable fabric.
D. placing an iron on the fabric, then lifting.

______ 37. For fiber blends and bonded fabrics, the best iron temperature setting is
A. the highest temperature required of any of the fibers in the fabric.
B. an average of the temperatures required of the fibers in the fabric.
C. the lowest temperature required for any of the fibers in the fabric.
D. any of the above.

______ 38. When pressing wool, use
A. a dry iron.
B. a dampened cotton press cloth.
C. silk or polyester press cloth.
D. wool press cloth.

______ 39. To prevent shiny areas on the right side of garments made of dark, dull-surfaced fabrics, press or iron
A. on the right side.
B. on the wrong side.
C. while damp.
D. while dry

______ 40. When ironed at a high temperature, most manufactured fibers will
A. look their best.
B. melt.
C. wrinkle.
D. scorch.

______ 41. Napped fabric, such as corduroy or velvet, can be pressed
A. with the nap.
B. on the wrong side.
C. on the right side by holding the steam iron close to the fabric but not touching it.
D. all of the above.

______ 42. Fabric should be pressed or ironed
A. with the grainline.
B. against the grainline.
C. on the bias.
D. any of the above.

______ 43. Long plain seams should be pressed or ironed
A. open, unless the pattern guide sheet states otherwise.
B. toward center front.
C. toward side seams.
D. toward center back.

________ 44. Darts should be pressed or ironed
A. on an ironing board.
B. on a sleeve board.
C. over a tailor's ham.
D. any of the above.

________ 45. Collars, cuffs, facings, and pockets should be pressed or ironed
A. first.
B. after small garment areas, such as yokes and sleeves.
C. after curved areas, such as darts.
D. after large flat areas.

________ 46. In a well-pressed garment,
A. the outline of darts, facings, and hems is visible.
B. the texture has been flattened.
C. the original shape of the garment has been maintained.
D. the surface of the fabric should appear shiny.

________ 47. Daily care of clothing should include checking for
A. spots before putting away.
B. cleanliness before putting away.
C. minor wear and tear.
D. all of the above.

________ 48. For most minor clothing repairs, you will need
A a needle [illegible] thread.
B. a sewing machine.
C. iron-on adhesive patches.
D. the services of an alterationist.

________ 49. Fabrics can be protected from mildew by storing
A. in a clean dry storage area.
B. with moth balls.
C. in an unventilated closet.
D. in sealed plastic bags.

________ 50. When packing a suitcase,
A. put heavy items such as shoes near the handle.
B. steam press your clothes immediately before packing them.
C. pad the folds of garments to help prevent wrinkles.
D. all of the above.

EXPLORING CAREERS IN CLOTHING AND TEXTILES

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

_______ 1. Perhaps the biggest change in clothing production in the last 150 years resulted from
A. custom clothing construction.
B. assembly line production.
C. invention of the zipper.
D. invention of Velcro.

_______ 2. The garment industry is sometimes referred to as the
A. rag trade.
B. tag trade.
C. weave trade.
D. figleaf trade.

_______ 3. A major change in methods of selling clothes has been
A. advertising.
B. package pricing.
C. mass retailing.
D. all of the above.

_______ 4. Mass production and mass retailing have resulted in
A. a reduction in imported clothing.
B. more custom-made clothing.
C. the need for government regulation.
D. fewer inventions in clothing manufacturing.

_______ 5. The duties of an entry-level employee in an apparel and accessories job will vary *most* according to the
A. location of the store.
B. size of the store.
C. name of the store.
D. type of store.

_______ 6. In fashion retailing a commission is
A. an hourly rate of pay.
B. a weekly or monthly salary.
C. a percentage of the dollar amount of sales.
D. any of the above.

_______ 7. The beginning fashion designer's salary is usually
A. low.
B. moderate.
C. high.
D. very high.

_______ 8. Clothing production workers are paid above base pay scales according to
A. years of experience on the job.
B. the work they are able to complete each day.
C. set weekly wages determined by the employees' union.
D. all of the above.

______ 9. Fashion retailing opportunities increase with
A. expansion of retail business.
B. increase in chain operations.
C. population growth.
D. all of the above.

______ 10. In clothing manufacturing and sales, a group of clothes that are similar to each other are referred to as a
A. product.
B. design.
C. line.
D. run.

______ 11. Which of the following skills is needed by clothing production workers?
A. communication skills
B. skills in handling materials and equipment
C. imagination, creativity, and artistic ability
D. all of the above

______ 12. Personal characteristics needed by textiles researchers include
A. interest in fashion retailing.
B. ability to work under pressure.
C. patience.
D. all of the above.

______ 13. Your success in a clothing and textiles job is influenced by
A. your willingness to follow instruction.
B. a cooperative attitude in adapting to company policies.
C. your interest in learning new procedures.
D. all of the above.

______ 14. Listening is an important asset to the retail fashion merchandising employee because listening
A. often increases the time spent with customers.
B. helps to identify needs and wants of others.
C. makes feedback only a minor part of the communication process.
D. forces the receiver to ask many questions.

______ 15. Getting along with others, both customers and co-workers, involves
A. envy and understanding.
B. flexibility and truthfulness.
C. trustworthiness and insincerity.
D. loyalty and hostility.

______ 16. A person employed in a large department store would probably be dressed appropriately if he or she wore
A. casual wear with comfortable shoes.
B. jeans with coordinated shirts and sweaters.
C. garments appropriate for attending a party or a wedding.
D. any type of apparel that is clean, ironed, and fits well.

______ 17. In any clothing and textiles job, self-evaluation of personal qualities should take place
A. daily.
B. weekly.
C. monthly.
D. yearly.

_______ 18. Which area(s) of study would provide background needed by a fashion coordinator?
A. fashion and fashion history
B. advertising
C. textiles
D. all of the above

_______ 19. Training required for clothing and textiles communications specialists includes courses in
A. geology.
B. fashion.
C. research.
D. all of the above.

_______ 20. Opportunities for fashion designers are
A. located in most geographic areas of the United States.
B. located in small towns, cities, and suburbs.
C. available in most industrial areas.
D. usually limited to large cities, especially New York.

_______ 21. Sources of ideas for fashion design include
A. fashion magazines and fashion shows.
B. history and cultural influences.
C. talking to sales people and store owners.
D. all of the above.

_______ 22. The main responsibility of a design stylist is to
A. create new styles which are entirely original.
B. take original designs and redesign them for a specific company.
C. design custom-made fashions sold directly to stores.
D. sketch fashions at fashion shows presented by top designers.

_______ 23. The first completed garment of a fashion designed by a major designer is made by a
A. sample maker.
B. custom dressmaker or tailor.
C. sewing machine operator.
D. product manager.

_______ 24. Summer fashions are usually designed in
A. January or February.
B. March or April.
C. September or October.
D. November or December.

_______ 25. A sewing illustration is
A. a sketch of a designer fashion for use in copying a fashion.
B. a sketch of a design idea made by a fashion designer.
C. a drawing showing how to make some special part of a garment.
D. an illustration of garment details for use in marketing.

_______ 26. Which clothing production employee makes the original pattern that is used to cut hundreds of garments of the same style?
A. designer
B. pattern maker
C. pattern grader
D. cutter

______ 27. The clothing production employees who assemble the parts of the garment are called
A. sewing machine operators.
B. assemblers.
C. dressmakers.
D. finishers.

______ 28. Custom clothing producers may
A. specialize in tailoring men's suits.
B. specialize in wedding gowns and attendants' dresses.
C. design and make any type of garment.
D. any of the above.

______ 29. Which of the following is an example of fashion promotion?
A. a press release
B. a press kit
C. trade show publicity
D. all of the above

______ 30. Sales representatives work for the
A. apparel manufacturer.
B. clothing store or department.
C. apparel market.
D. any of the above.

______ 31. In apparel manufacturing, the term development refers to
A. the creation of new styles of clothing.
B. schedules for testing new products or methods.
C. the process of putting together what has been learned through research.
D. the construction of garments from pieces.

______ 32. Market research by an apparel manufacturer involves
A. identifying stores which might buy its apparel.
B. the study of buyers' habits, needs, and wants.
C. training sales persons to sell its products.
D. designing advertisements to communicate with the customer.

______ 33. How much time is generally involved in the research and development of a new textile product?
A. 6 months
B. 1 year
C. 2-3 years
D. 5-10 years

______ 34. Which of the following is usually the task of a textile research chemist?
A. developing new products
B. improving already existing products
C. developing new ways to test products
D. all of the above

______ 35. An example of a task done by an industrial engineer is
A. adding gauges and guides to sewing machines where needed.
B. developing new fabrics for specific uses.
C. testing fabrics to make sure they are fire resistant.
D. finding out why garments are fading in a particular situation.

________ 36. Which of the following is a task performed by a buyer in a large clothing department or store?
A. finding out what customers want
B. planning and putting together store window displays
C. planning and producing fashion shows
D. all of the above

________ 37. It is the responsibility of a buyer in a large clothing department or store to
A. attend manufacturers' sales meetings.
B. show a manufacturer's new line of clothes at a retailers' apparel market.
C. make purchases of one or two types of clothing.
D. all of the above.

________ 38. Which of the following is *not* likely to be a task performed by a salesperson?
A. selling directly to the customer
B. providing information about products, their use and care
C. attending sales meetings to become familiar with new products
D. counting merchandise to see that delivery is correct

________ 39. Display artists are responsible for
A. planning displays.
B. building displays.
C. looking for new materials and ideas.
D. all of the above.

________ 40. Customer service is responsible for
A. finding out who the buyers of a product are.
B. handling customer complaints or credit problems.
C. promoting a product to fashion magazines and other publications.
D. selling several lines for various clothing manufacturers.

________ 41. Major behind-the-scenes employees in a clothing store or department are the
A. receiving and stock clerks.
B. security workers.
C. maintenance workers.
D. all of the above.

________ 42. Service occupations related to clothing and textiles include
A. alteration of clothing.
B. repair of clothing.
C. maintenance of clothing.
D. all of the above.

________ 43. Changing hem lengths in coats and dresses and adjusting trouser lengths are a responsibility of the
A. alteration expert.
B. repair expert.
C. clothing care and maintenance specialist.
D. sewing machine operator.

________ 44. Garment repair experts work in
A. custom dressmaker shops and tailoring shops.
B. their own homes.
C. dry cleaning shops.
D. all of the above.

________ 45. In commercial dry cleaning, markers
A. remove various stains and spots before garments are cleaned.
B. inspect garments for stains, rips, and damaged areas.
C. use various kinds of equipment to restore the garment to its original condition.
D. all of the above.

_______ 46. Custom sewing refers to
A. making garments fit the particular requirements of individuals.
B. sewing rooms to which clothing construction is consigned by a clothing manufacturer.
C. the work done by the most skilled and experienced sewing machine operators.
D. the haute couture designs of top designers.

_______ 47. One kind of satellite apparel industry is the
A. modeling industry.
B. beauty industry.
C. jewelry industry.
D. all of the above.

_______ 48. Which of the following statements about models is true?
A. most models are highly paid
B. models must always look their best
C. modeling is easy work
D. all of the above

_______ 49. Which of the following statements about the beauty industry jobs of cosmetologists and skin care specialists is true?
A. Many cosmetologists work as hairdressers.
B. In most states, the training of cosmetologists is regulated by law.
C. Skin care specialists may give skin massages and facials or apply and sell makeup.
D. All of the above.

_______ 50. Teaching others about clothing and textiles is the responsibility of
A. secondary home economics teachers.
B. extension agents.
C. instructors in sewing equipment or fabric stores.
D. all of the above.

BEGINNING CLOTHING CONSTRUCTION

Directions: Write the letter of the *best* answer to each question on the blank provided. Choose only *one* answer for each question.

_______ 1. When taking body measurements
A. pull the tape measure snugly for an accurate reading.
B. make sure nothing is between the tape measure and the body.
C. always add a small amount to the measurement to allow "breathing room."
D. measure the fullest part of the area being measured without squeezing the body.

_______ 2. Bust or chest measurements should be taken
A. around the body, directly under the arms.
B. over the fullest part of the bust or chest and straight across the back.
C. just below the fullness of the bust or chest.
D. seven to nine inches above the waist.

_______ 3. The hipline measurement is usually taken
A. 3-5 inches below the waistline.
B. 4-6 inches below the waistline.
C. 5-7 inches below the waistline.
D. 7-9 inches below the waistline.

_______ 4. To determine a man's sleeve length, measure from the
A. shoulder to wrist with arm straight.
B. shoulder over elbow to wrist with arm slightly bent.
C. base of neck across shoulder with arm straight.
D. base of neck across shoulder over elbow to wrist with arm slightly bent.

_______ 5. To determine the inseam length of pants, measure from the
A. waist down outside of the leg to the floor.
B. crotch down the inside of the leg to the floor.
C. waist down outside of leg to the ankle.
D. crotch down the inside of the leg to the ankle.

_______ 6. Measurements for children should be taken
A. each time a pattern is purchased.
B. every three months.
C. twice a year.
D. yearly.

_______ 7. The factor that least affects pattern choice is
A. color of fabric.
B. figure type.
C. current fashion.
D. texture of fabric.

_______ 8. Which of the following size ranges is not usually included in patterns for women?
A. Junior
B. Miss Petite
C. Misses
D. Tall Misses

______ 9. A woman who is 5'5" to 5'6" and of average build should select a
A. Miss Petite pattern.
B. Misses' pattern.
C. Half-size pattern.
D. Women's pattern.

______ 10. The greatest difference in a Toddlers' Size 3 and a Children's Size 3 is in
A. length.
B. breast measurement.
C. waist measurement.
D. all of the above.

______ 11. A boy who is 5'2" would need a
A. Children's pattern.
B. Boy's pattern.
C. Teen-Boys' pattern.
D. Men's pattern.

______ 12. Men's pattern sizes correspond with their
A. neck measurement.
B. chest measurement.
C. waist measurement.
D. hip measurement.

______ 13. In developing patterns, all major American pattern companies use the same
A. amount of ease.
B. slant of the underarm.
C. shape of armhole and neckline.
D. set of body measurements.

______ 14. Which of the following information is usually given on the front of the pattern envelope?
A. fashion illustration
B. garment description
C. body measurements
D. fabric yardage

______ 15. The pattern envelope is the best available source of information on
A. best fabrics for the style.
B. amount of fabric to buy.
C. necessary notions.
D. all of the above.

______ 16. Which of the following factors aids in determining the appropriateness of a fabric for a specific pattern?
A. texture
B. weight
C. drape
D. all of the above

______ 17. If you want to use a fabric other than those suggested on the pattern envelope, it would be best to select a fabric that is
A. easy to sew.
B. similar in weight and firmness.
C. similar in sewing difficulty.
D. an "in" fabric for the year.

______ 18. A pattern with many garment details should be made in a fabric that is
A. printed.
B. large-patterned.
C. plaid.
D. solid-colored.

______ 19. Some garment designs are not suitable for
A. solid color fabrics.
B. small overall designs.
C. diagonal prints.
D. all of the above.

______ 20. The yardage chart on the pattern envelope
A. gives accurate yardage for all fabric widths.
B. provides a close estimate of the yardage needed.
C. includes an extra ¼ yard to ensure sufficient fabric.
D. includes allowances for pattern alteration, large-scale fabric designs, directional fabrics, and garments with unusually shaped or large pieces.

______ 21. When estimating the yardage for a large-scale print, you should purchase
A. a little less fabric than the pattern calls for.
B. the amount of fabric the pattern calls for.
C. the yardage called for plus the length of one repeat extra of fabric.
D. one yard more fabric than the pattern calls for.

______ 22. To use the yardage chart on the back of the pattern envelope, you will need to know the
A. pattern view to be sewn.
B. fabric width and type.
C. pattern size.
D. all of the above.

______ 23. If it is determined that pattern alterations may be needed, the home sewer should then compare the intended wearer's measurements with measurements
A. on the pattern envelope.
B. of the pattern pieces.
C. taken of ready-made garments.
D. taken of another person.

______ 24. To check to see if a pattern fits well, pin the pattern together along the
A. stitching line without pinning out darts.
B. stitching line, pinning out darts.
C. cutting line without pinning out darts.
D. cutting line, pinning out darts.

______ 25. When changes are needed on a pattern, the tissue pattern should be
A. altered before the garment is cut out.
B. curved to fit the body.
C. altered as the garment is cut out.
D. cut into four pieces and adjusted.

______ 26. When the width of a pattern needs to be increased or decreased two inches or less, the alteration should be made
A. by adjusting the outside seamlines of the pattern.
B. by slashing and spreading or overlapping in the pattern.
C. during the construction of the garment.
D. any of the above.

______ 27. Fabrics may be pulled off-grain during
A. weaving.
B. inspection.
C. finishing or printing.
D. shipment.

_______ 28. After straightening fabric ends, which of the following techniques can be used to straighten the grain of the fabric?
A. Pull it at an angle if it is only slightly off grain.
B. Press it in place with a steam iron after sponging it lightly.
C. Pin or baste edges together, moisten fabric, pull or press into shape.
D. Any of the above.

_______ 29. The grain of a permanently finished fabric cannot be straightened satisfactorily if it is off-grain more than
A. one-half inch.
B. one inch.
C. two inches.
D. three inches.

_______ 30. To locate the pattern layout needed for a particular garment, you need to know
A. pattern view to be used.
B. size garment to be made.
C. width and type of fabric to be used.
D. all of the above.

_______ 31. When placing and pinning the pattern,
A. place small pattern pieces first.
B. check all pieces to make sure that they are on the crosswise grain.
C. pin corners and pin at intervals so that fabric will not slip during cutting.
D. cut each pattern piece as you go.

_______ 32. The center front and center back lines of a garment fall perpendicular to the floor if the garment is
A. cut on the grain.
B. made of an appropriate fabric.
C. the right size for the wearer.
D. a becoming style for the wearer.

_______ 33. Napped fabrics should be cut with pattern pieces placed
A. in the same direction.
B. in the opposite direction.
C. on the crosswise grain.
D. to conserve space.

_______ 34. When cutting the garment, cut
A. all pieces from the same side.
B. with the grain of the fabric.
C. notches into the pattern seam allowances.
D. slash and clip lines as you go.

_______ 35. The term used to refer to the 45-degree angle formed by folding the crosswise grain of the fabric parallel to the lengthwise grain is
A. chevron.
B. bias.
C. motif.
D. tab.

_______ 36. Pattern markings can be transferred to fabric after cutting by using
A. a tracing wheel and dressmaker's carbon.
B. chalk.
C. tailor's tacks.
D. all of the above.

_______ 37. Which of the following garment details are usually transferred to the fabric after you have finished cutting?
A. darts
B. seamlines
C. staystitching lines
D. alterations

_______ 38. On delicate or fine fabrics, which would be the best method for transferring pattern markings to the fabric?
A. tracing wheel and dressmaker's carbon
B. tailor's tacks
C. chalk
D. pins

_______ 39. A good source of information on clothing construction techniques is
A. pattern company flyers.
B. demonstrations by sewing experts.
C. home sewing periodicals.
D. all of the above.

_______ 40. The unit method of construction is best described as a method used to assemble garments
A. in sections before joining them to other sections.
B. according to the size of the pieces of the sections.
C. all at once without dividing into sections.
D. from top to bottom.

_______ 41. When constructing a garment you should
A. complete all needed adjustments on the pattern to eliminate the need for fitting during construction.
B. adjust the pattern before you cut, and fit as you sew.
C. wait to try on the garment until just before hemming to avoid damage.
D. make necessary adjustments after the garment is completed.

_______ 42. Steps can be saved with sewing shortcuts such as
A. designer patterns.
B. decorative stitching.
C. fusible interfacings.
D. tailoring techniques.

_______ 43. The temporary hand stitch consisting of stitches ¼ inch long or longer is the
A. basting stitch.
B. running stitch.
C. backstitch.
D. slip stitch.

_______ 44. The invisible hemming stitch often used when there is a folded edge is the
A. overcast stitch.
B. hemming stitch.
C. slip stitch.
D. catch stitch.

_______ 45. Staystitching is done
A. on the seamline.
B. 1/16" inside the seamline on the seam allowance.
C. 1/8" inside the seamline on the seam allowance.
D. 1/4" inside the seamline on the seam allowance.

_______ 46. Understitching is used on collars and facings to
A. keep undercollar or facing from showing.
B. make them stand up.
C. make the seams more visible.
D. provide a decorative touch.

_______ 47. Seams should be pin-basted with the pins
A. at right angles to the seam line.
B. on the seam line.
C. only at the notches.
D. at the beginning and end of the seam.

_______ 48. Fabric grain is maintained through the machine-stitching process by
A. machine basting.
B. directional stitching.
C. pin basting.
D. hand basting.

_______ 49. To start stitching seams, the garment should be placed under the presser foot with
A. the pins on bottom next to the feed dog.
B. most of the fabric to the right of the needle.
C. the takeup lever at its highest position.
D. the needle at its lower position.

_______ 50. When sewing medium-weight woven and knitted fabrics, stitch length should be
A. 6-8 stitches per inch.
B. 8-10 stitches per inch.
C. 10-12 stitches per inch.
D. 12-16 stitches per inch.

_______ 51. To backstitch at the beginning of a seam,
A. start ¼" from top of seam, backstitch, then stitch forward.
B. stitch forward ¼" starting at the top of the seam, backstitch, then stitch forward.
C. stitch forward the entire length of the seam, then hand-knot the thread ends.
D. stitch forward the length of the seam, clip threads, then place fabric under presser foot again and stitch again.

_______ 52. Princess seams
A. have only outward curves.
B. have only inward curves.
C. are vertical, shaped seams that fit body curves.
D. are horizontal, shaped seams that fit body curves.

_______ 53. A self-enclosed narrow seam suitable for sheer fabrics is the
A. French seam.
B. princess seam.
C. plain seam.
D. flat-felled seam.

_______ 54. The flat-felled seam is
A. almost invisible and is suitable for sheer fabrics.
B. used on knit fabrics to control stretch.
C. very sturdy and is suitable for sports wear.
D. the same as a French seam.

_______ 55. Grading a seam allowance means the layers of fabric are
A. trimmed and clipped to the stitching line about ¼ inch apart.
B. trimmed and notched to the stitching line about ¼ inch apart.
C. cut to different widths, with the wider seam allowance next to the outside fabric.
D. trimmed to an even width to reduce bulk, particularly at faced edges.

________ 56. At corners of a pocket or collar, seams should be
A. left full width for reinforcement.
B. trimmed diagonally about 1/8 inch from stitching.
C. notched to the point of the corner.
D. trimmed to 1/16 inch from the stitching.

________ 57. Enclosed seams along an inside curve such as a neckline should be
A. left the width of the original seam allowance.
B. trimmed to 1/8 inch or less.
C. trimmed to ¼ inch and notched every ½ inch.
D. trimmed to ¼ inch and clipped every ½ inch.

________ 58. Seams should be pressed
A. before they are stitched.
B. as soon as they are stitched.
C. before they are crossed by another line of stitching.
D. when the garment or alteration is completed.

________ 59. The best source for determining if a seam should be pressed open, to one side, or up or down is the
A. use and care manual for the iron.
B. printing on the tissue pattern piece.
C. pattern guide sheet.
D. textbook.

________ 60. If you have a fabric that does not ravel, but you want a neat appearance along the seam edges, the easiest seam finish would be a
A. pinked and stitched seam finish.
B. turned and stitched finish.
C. zigzag seam finish.
D. any of the above.

________ 61. A suitable way to finish the seams of an unlined jacket would be to
A. turn and stitch the seam edges under.
B. stitch ¼" from the raw edge, then pink the edge.
C. leave the seam unfinished.
D. make a mock French seam.

________ 62. A second row of stitching 1/8 inch inside the seam allowance is used to reinforce
A. seams that may stretch like shoulder seams in knits.
B. high-strain seam lines like the back of armhole/sleeve areas.
C. corners like collar points.
D. points of wear like corners of pocket openings.

________ 63. A stitch that shows on the outside of the garment is called a
A. standard stitch.
B. staystitch.
C. stitch-in-the-ditch.
D. top stitch.

________ 64. Of the methods listed, the most common way to give shape to a garment is by using
A. pleats.
B. darts.
C. tucks.
D. gathers.

________ 65. The line of stitching for a dart should
A. end one or two stitches from the fold of the dart.
B. curve in slightly at the point.
C. gradually taper to nothing at the point.
D. be stitched straight to the point.

_______ 66. To secure the ends of a dart,
A. backstitch both the wide end and the point.
B. backstitch the point and hand-knot the wide end.
C. backstitch the wide end and hand-knot the point.
D. hand-knot the point, do not secure the wide end.

_______ 67. Darts should be pressed flat
A. away from the center or down.
B. toward the center or down.
C. away from the center or up.
D. toward the center or up.

_______ 68. When stitching gathering threads,
A. use 6-10 stitches per inch.
B. do not backstitch.
C. stitch two rows of stitching, one on the seamline and one ¼" inside the seamline.
D. all of the above.

_______ 69. When stitching the seam joining a gathered edge to a flat edge,
A. machine stitch from the gathered side.
B. machine stitch from the flat side.
C. machine stitch from either side.
D. do not machine stitch, use hand stitches only.

_______ 70. Pleats hang best when placed on the
A. crosswise grain.
B. lengthwise grain.
C. bias.
D. either crosswise or lengthwise grain.

_______ 71. Where is interfacing used?
A. in gathered areas
B. in softly draped areas
C. in places that need extra firmness
D. all of the above

_______ 72. To reduce bulk when using interfacing
A. trim seam allowances to 1/8 inch before stitching.
B. catch stitch interfacing to wrong side of garment.
C. use a nonwoven interfacing.
D. cut corners off the interfacing pieces before applying.

_______ 73. Which of the following is *not* true about facings?
A. Facings provide neat finishes to garment edges.
B. Facings are placed between two layers of fabric to prevent stretching.
C. Facings reinforce necklines and armholes.
D. Facings reinforce closings, cuffs, and collars.

_______ 74. A fitted facing is
A. part of a garment piece which is folded under.
B. a shaped piece of fabric that is sewn to a raw edge.
C. a bias strip that is sewn to a raw edge.
D. a gathered strip fitted and sewn to a raw edge.

_______ 75. A casing is a
A. decorative treatment used on waistlines and sleeve edges.
B. garment part which encloses another garment part.
C. garment part which encloses a piece of elastic or drawstring.
D. type of bias facing used on necklines.

________ 76. Which of the following statements describes how a waistband is different from a facing?
A. It is used to finish a raw edge of the garment.
B. It is usually a garment edge that is turned under.
C. It can be seen on the outside of the garment after it is attached.
D. All of the above.

________ 77. A patch pocket is
A. sewn to the outside of the garment.
B. sewn into a seamline of the garment.
C. set into a welt on the garment.
D. a replacement for a ripped or torn pocket.

________ 78. The general steps for constructing collars
A. vary greatly according to the collar shape.
B. are similar no matter what the collar shape.
C. are identical for all collars.
D. vary according to the designer of the pattern.

________ 79. When attaching a collar to a garment
A. a facing is used around the entire neck edge.
B. the facing goes only to the shoulder seams.
C. the collar itself is used to finish the neck edge.
D. any of the above.

________ 80. A sleeve which is cut in one piece with the garment is called
A. kimono sleeve.
B. raglan sleeve.
C. set-in sleeve.
D. any of the above.

________ 81. What is the purpose of using two rows of basting stitches when you are setting a sleeve?
A. to reduce bulk
B. to shape the sleeve
C. to add interest
D. any of the above

________ 82. Which of the following is a common finish in a long sleeve blouse placket?
A. bound, with a single strip of fabric
B. banded, with a two-piece band
C. faced with a shaped bias facing
D. any of the above

________ 83. To prevent bulkiness in cuffs, the cuff seams should be
A. understitched.
B. stitched on the edge.
C. eased slightly.
D. graded.

________ 84. When a zipper is stitched in place so that the seam allowance on one side of the placket covers the zipper, the application is called a(n)
A. slot zipper.
B. lapped zipper.
C. fly front zipper.
D. invisible zipper.

________ 85. If you are making a garment from a heavy or thick fabric, which zipper application would probably be most satisfactory?
A. slot
B. hand
C. fly front
D. invisible

_______ 86. For a garment with a fly front zipper application, the waistband overlap
A. is on the left.
B. is on the right.
C. faces toward the back of the garment.
D. is on the same side as the folded edge covering the zipper.

_______ 87. Which of the following is *not* true when determining the placement of buttonholes?
A. Vertical buttonholes create a more secure closure than horizontal buttonholes.
B. The length of a buttonhole is determined by the diameter and the thickness of the button.
C. Buttonholes should be set on a grain along the placement line.
D. Locations for buttonholes should be marked on the right side of the garment pieces.

_______ 88. When should buttons be sewn on with a thread shank?
A. when the button has no shank
B. when the fabric is heavy
C. when space is needed between the button and the garment
D. all of the above

_______ 89. Hooks and eyes should be
A. on the outside of the garment.
B. attached loosely to the garment.
C. attached with a thread shank.
D. hidden.

_______ 90. A handstitch recommended for sewing on a hook and eye is
A. back stitch.
B. catch stitch.
C. buttonhole stitch.
D. cross stitch.

_______ 91. When sewing on snaps, place the part of the snap with the rounded extension on the
A. outside of the garment part that overlaps.
B. underside of the garment part that overlaps.
C. outside of the garment part that underlaps.
D. underside of the garment part that underlaps.

_______ 92. The factors to consider in planning a hem are
A. garment style, fabric, and grain.
B. fabric and style of garment.
C. personal taste, and style of garment.
D. personal taste, fabric, and style of garment.

_______ 93. The hem of an A-line, flared, or gored skirt should be
A. narrower than the hem of a straight skirt.
B. the same as the hem of a straight skirt.
C. wider than the hem of a straight skirt.
D. any of the above.

_______ 94. The hem of straight, narrow, gathered, or pleated skirts depends on
A. the weight of the fabric.
B. the texture of the fabric.
C. current fashion.
D. all of the above.

_______ 95. The most desirable way to ease in fullness at the top of a hem is by
A. making small pleats in the edge of the hem.
B. steam pressing in the direction of the grain from the fold line to the cut edge.
C. sliding the iron around the raw edge of the hem.
D. taking out the extra fullness at the seams.

_______ 96. For a hem, your primary consideration should be choosing an edge finish which
A. is visible on the outside of the garment.
B. is attractive on the inside of the garment.
C. makes the hem the appropriate depth.
D. prevents raveling and adds little, if any, extra bulk.

_______ 97. If a garment of stretch fabric or knit ripples around the hem edge,
A. make the hem very wide (3-8 inches) or very narrow (1/8 to ½ inch).
B. interface hem with fusible interfacing or a bias strip of interfacing fabric.
C. hang the garment at least 24 hours before hemming.
D. ease in the extra fullness by stitching around the edge and pulling the bobbin thread.

_______ 98. Which of the following is a sign of quality in a hem?
A. Hand or machine stitches are hardly noticeable.
B. The hem is an even width all the way around.
C. Fullness is evenly distributed.
D. All of the above.

_______ 99. Most fusible sewing aids are attached to the fabric by
A. heat only.
B. moisture only.
C. heat and moisture.
D. none of the above.

_______ 100. The principle use of top pressing is for
A. shaping the garment.
B. pressing collars and cuffs.
C. pressing garment details.
D. final pressing of a garment.

ANSWER KEYS TO PRETESTS

ROLE OF CLOTHING

1. B
2. D
3. A
4. C
5. A
6. C
7. A
8. A
9. D
10. B
11. B
12. D
13. C
14. C
15. B
16. C
17. B
18. D
19. D
20. A
21. D
22. B
23. C
24. B
25. A

CLOTHING SELECTION

1. A
2. B
3. C
4. B
5. C
6. A
7. B
8. D
9. D
10. A
11. B
12. C
13. A
14. D
15. A
16. B
17. C
18. C
19. B
20. D
21. C
22. A
23. C
24. D
25. D

FITTING READY-TO-WEAR

1. A
2. B
3. C
4. D
5. C
6. A
7. C
8. D
9. B
10. C
11. A
12. D
13. B
14. D
15. D
16. C
17. B
18. C
19. A
20. C
21. B
22. A
23. D
24. D
25. A

SEWING EQUIPMENT AND CLOTHING REPAIR

1. B
2. D
3. A
4. C
5. A
6. B
7. C
8. B
9. A
10. B
11. A
12. B
13. B
14. B
15. C
16. D
17. A
18. D
19. D
20. C
21. A
22. B
23. D
24. A
25. A
26. D
27. C
28. A
29. C
30. C
31. B
32. C
33. C
34. D
35. A
36. D
37. B
38. A
39. A
40. C
41. B
42. B
43. A
44. D
45. B
46. C
47. A
48. D
49. C
50. A

TEXTILES

1. C
2. D
3. B
4. A
5. A
6. B
7. B
8. D
9. C
10. B
11. B
12. D
13. A
14. C
15. C
16. B
17. D
18. A
19. D
20. A
21. D
22. A
23. D
24. D
25. A

STORING AND CARING FOR CLOTHING

1. D
2. B
3. A
4. B
5. A
6. B
7. C
8. C
9. D
10. D
11. C
12. C
13. B
14. C
15. A
16. B
17. A
18. D
19. C
20. D
21. B
22. D
23. D
24. B
25. A
26. C
27. B
28. B
29. A
30. B
31. A
32. D
33. D
34. B
35. A
36. C
37. C
38. D
39. B
40. B
41. D
42. A
43. A
44. C
45. B
46. C
47. D
48. A
49. A
50. C

EXPLORING CAREERS IN CLOTHING AND TEXTILES

1. B
2. A
3. D
4. C
5. B
6. C
7. A
8. B
9. D
10. C
11. B
12. C
13. D
14. B
15. B
16. A
17. A
18. D
19. B
20. D
21. D
22. B
23. A
24. C
25. C
26. B
27. A
28. D
29. D
30. A
31. C
32. B
33. C
34. D
35. A
36. A
37. C
38. D
39. D
40. B
41. D
42. D
43. A
44. D
45. B
46. A
47. D
48. B
49. D
50. D

BEGINNING CLOTHING CONSTRUCTION

1. D
2. B
3. D
4. D
5. B
6. A
7. A
8. D
9. B
10. A
11. C
12. B
13. D
14. A
15. D
16. D
17. B
18. D
19. C
20. B
21. C
22. D
23. B
24. B
25. A
26. A
27. C
28. D
29. A
30. D
31. C
32. A
33. A
34. B
35. B
36. D
37. A
38. B
39. D
40. A
41. B
42. C
43. A
44. C
45. C
46. A
47. B
48. B
49. C
50. C
51. A
52. C
53. A
54. C
55. C
56. B
57. D
58. C
59. C
60. A
61. A
62. B
63. D
64. B
65. C
66. C
67. B
68. D
69. A
70. B
71. C
72. D
73. B
74. B
75. C
76. C
77. A
78. B
79. D
80. A
81. B
82. A
83. D
84. B
85. B
86. D
87. A
88. D
89. D
90. C
91. B
92. D
93. A
94. D
95. B
96. D
97. D
98. D
99. C
100. D

PERFORMANCE EVALUATION, RATING, AND PRODUCT SCALES

SCORECARD FOR OPERATION OF A SEWING MACHINE

Directions: (1) Observe the student using the sewing machine. (2) After the student performs each task, place a check (✓) under the appropriate level describing Performance of Task. Criteria for evaluation: unsatisfactory–unacceptable performance; limited–needs improvement, but performance might be acceptable in some situations; satisfactory–acceptable in most situations; skilled–high quality of performance. (3) Write in comments column specific areas that need improvement plus the areas in which the student does well. (4) Total the number of checks in each column and determine the student's total score.

Tasks	**Performance of Task**				
	Unsatisfactory 0	**Limited 1**	**Satisfactory 2**	**Skilled 3**	**Comments**
1. Set up machine.					
2. Identify parts of machine.					
3. Thread machine.					
4. Fill bobbin.					
5. Thread bobbin case and insert, if needed.					
6. Bring up bobbin thread.					
7. Regulate stitch.					
8. Place fabric under presser foot and start machine by lowering presser foot and needle.					
9. Maintain good posture.					
10. Keep fingers safe distance from presser foot.					
11. Operate machine smoothly using foot or knee to control machine.					
12. Stitch a straight line on fabric using presser foot or guide.					
13. Stitch along curve on fabric.					
14. Stitch around a corner on fabric.					
15. Stitch a dart on folded fabric.					
16. Secure threads at beginning and end of stitching by: a. hand-tying, b. machine-knotting, c. backstitching.					
17. Clip threads close to fabric and discard thread ends in waste basket.					
18. Keep loose pins and other sewing equipment away from throat plate.					
19. Close or cover machine after use.					

Total Number of Checks					
X Point Value	X0	X1	X2	X3	
= SUB-TOTAL	+	+	+	+	
TOTAL					☐

The number of points scored can be used to determine whether the Student's Personal Focus project should be a beginning level or advanced level project.

EVALUATING CONSTRUCTION OF A GARMENT

Directions: Rate the garment by the following characteristics. If the rating falls between the description labeled "1" and the description labeled "3", the rating should be "2". A rating of "1" is the lowest score and a rating of "3" is the highest. Write the number of the description you think best describes the garment in the "Score" column to the left.

SCORE	SCALE CHARACTERISTICS		
	3	2	1
Grainline	a. used correct layout b. double-checked grainline before cutting c. kept grain straight when cutting and stitching		a. used wrong layout b. failed to check grainline before cutting c. stitched in wrong direction, causing garment to be off-grain
Staystitching	a. staystitched 1/8-inch from regular seam b. stitched in the direction of grainline		a. staystitched beyond stitching line or too close to raw edge of garment b. stitched in direction opposite of grainline, causing stretching
Machine Stitching	a. selected appropriate stitch for fabric b. adjusted tension correctly for fabric		a. selected stitch length too long or too short for fabric b. used incorrect tension, causing thread loops or puckering
Seams	a. stitched seam allowance according to pattern instructions b. stitched directionally to prevent stretching c. finished seams of the fabric properly		a. stitched different width seam allowance than called for on pattern instructions b. stitched opposite of grainline, causing stretching c. finished improperly, causing raveling, bulk, or puckering
Darts	a. tapered gradually to a point b. tied point of dart c. pressed flat, toward center back or center front, or down d. adjusted to fit crown of bust		a. tapered abruptly and unevenly b. failed to secure point of dart properly c. unpressed or pressed the wrong direction d. failed to adjust crown of bust to fit
Gathers, Tucks, Pleats	a. spaced evenly b. tucks or pleats folded evenly in width c. tucks or pleats folded to correct direction for pattern		a. spaced unevenly b. folded tucks or pleats unevenly in width c. folded tucks or pleats in wrong direction according to pattern

	3	2	1
Facings	a. clipped and trimmed seam properly b. caught all of the seam underneath the understitching c. finished outer edges according to fabric type		a. failed to clip or trim seam b. failed to have understitching catch the seam underneath c. failed to finish outer edge, if needed
Collar	a. turned corners so points are sharp b. matched and balanced sides c. trimmed corners lie smooth d. understitched to hold collar flat e. cannot see undercollar		a. turned corners sloppily b. uneven and unmatched sides c. untrimmed corners cause bulkiness, do not lie smooth d. failed to understitch e. can see undercollar
Zipper	a. blends with garment b. works freely c. stitched straight d. tied off stitches on wrong side of garment e. inserted smoothly with no bumps or puckers		a. attracts too much attention b. stitched seam too close, causing zipper to get caught and not move freely c. stitched crooked d. failed to tie stitches e. stitched too tight or loose, causing bumps or puckers
Sleeves	a. distributed ease so there are no puckers b. matched underarm seam with side seam c. kept grainline from shoulder to elbow perpendicular to floor d. sewed sleeve smoothly into the armhole		a. distributed ease unequally, can see puckers b. underarm seam not matched to side seam c. grainline from shoulder to elbow not perpendicular to floor d. fits poorly into armhole, causing pulling or puckers
Waistband	a. kept width even from one end to the other b. kept grainline straight at both ends c. allowed adequate overlap for fastener		a. one end wider than the other b. failed to keep grain straight c. allowed inadequate overlap for fastener
Machine Buttonholes	a. used placement on pattern guide b. made equal in length c. used correct size for buttons		a. placed too far or too close to edge of garment according to pattern guide b. made unequal in length c. made too large or too small for buttons

	3	2	1
Fabric or Bound Buttonholes	a. made lips equal in length and width, and closed b. rounded or squared c. made small hand stitches along stitching line		a. made lips different lengths and widths, open b. made corners crooked with no distinctive curve or square c. made hand stitches too large, and not in stitching line
Buttons	a. placed correct distance from edge of garment b. attached securely c. used thread shank if required, omitted if not		a. placed too far or too close from edge of garment b. attached very loosely or very tightly c. made thread shank too long, or failed to make thread shank if needed.
Hooks and eyes	a. hidden b. securely attached c. used neat and even stitches		a. can easily be seen b. made stitches too loose, causing hooks and eyes to wobble c. overlapped stitches, or made them too far apart and uneven
Pockets	a. balance evenly on garment b. attached securely c. pointed or curved, both sides alike		a. unbalanced b. attached too loosely c. unmatched points or curves
Cuffs	a. clipped and trimmed to prevent bulkiness b. hand stitches hardly noticeable c. pointed or curved, both sides alike		a. failed to clip or trim seam, causing bulkiness b. can see hand stitches c. points or curves do not match
Hem	a. hand or machine stitches hardly noticeable b. kept width even all the way around c. distributed fullness equally d. used correct stitch for fabric and garment		a. used hand or machine stitches that show b. failed to keep hem the same width all the way around c. distributed fullness unequally around top of hem d. used inappropriate stitch for fabric or garment
Interfacing	a. used appropriate weight for fabric b. used in places that need extra firmness		a. used interfacing which was too heavy or too lightweight for fabric b. not used in places where needed
Lining	a. used appropriate weight for fabric b. constructed slightly snugger than outer fabric c. used swing tacks		a. used material which was too heavy or light for fabric b. wrinkled because lining and garment the same size c. used *no* swing tacks

	3	2	1
Underlining	a. even with outer fabric b. constructed smoothly, with no puckers in seamlines c. followed rules for staystitching		a. uneven with outer fabric, sewn as two separate pieces b. can see puckers in seamlines c. did not follow rules for staystitching
Trimming	a. carefully placed, and sewn without being noticeable		a. poorly placed, and sewn very noticeably
Belt	a. stitched on-grain to avoid diagonal wrinkles b. stitched corners equally to to sharp points or rounded curves c. kept eyelets equal distance apart (about 1 inch), used the correct number of eyelets, neat and finished		a. stitched off-grain, causing diagonal wrinkles b. stitched point and curves unevenly c. placed eyelets unequal distance apart, used more or fewer eyelets than needed, messy and unfinished
Scarves and Sashes	a. stitched corners equally to sharp points or rounded curves		a. stitched corners unevenly, or points are squared off
Final Pressing	a. cannot see seams from right side b. removed wrinkles		a. seams show on right side b. wrinkled
Pattern Alterations	a. made accurate pattern alterations, resulting in little alteration of garment during construction		a. made inadequate pattern alterations, causing extra alteration of garment during construction
Measurement Record	a. kept accurate measurement records, proper fit of garment		a. failed to keep measurement records, causing poor fit of garment
Fittings	a. made two or three fittings during construction to ensure proper fit		a. no fittings during construction
Cost Records	a. kept adequate cost records		a. kept inadequate cost records
Time Management	a. organized time for having garment ready on time		a. misused time, causing garment to be late

PRODUCT SCALES

One way to evaluate students' work is to develop product scales using actual samples. A *product scale* is a carefully selected series of products representing various levels of quality.[1] The samples can be collected from students or made by the teacher. Each product in the scale is usually identified by a number or letter. Generally each scale is composed of five or more products, and an attempt is made to select these so they are evenly spaced along an "inferior-superior" continuum of quality.

As students work on their garments, they can compare their work with the scale to determine the quality of their work. The student's work is given the rating number of the product on the scale which it most closely resembles.

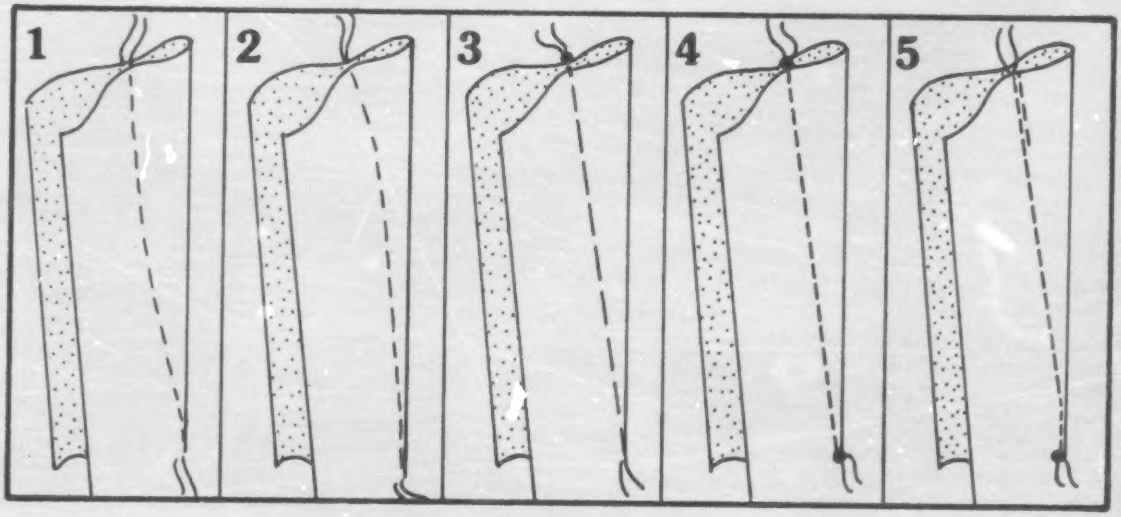
In clothing construction, product scales could be made for the following garment construction areas:

- alteration of pattern
- buttonholes
- buttons
- casings
- collars
- cuffs
- darts
- facings
- gathers and ease
- hand stitches
- hem finishes
- hem stitches
- hooks and eyes
- interfacing
- machine stitches
- necklines
- plackets
- pleats and tucks
- pockets
- reinforcements
- seam finishes
- seams
- sleeves
- snaps
- staystitching
- waistbands
- zippers

The samples in the product scales could be used in pretesting by having students select the best samples from several presented. The scales can also be used as an observation technique throughout a clothing construction Personal Focus project.

A sample product scale for darts is illustrated below.

Directions: Below is a scale for construction of darts. Record the position on the scale that represents the quality of the dart being evaluated. Add comments concerning the student's performance.



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[1] Ahmann, J. Stanley and Glock, Marvin. *Evaluating Pupil Growth: Principles of Tests and Measurements*, 5th ed. Boston: Allyn and Bacon, Inc., 1975, p. 174.

CORE CONCEPTS

SEMESTER COURSE
CLOTHING AND TEXTILES

COMPETENCY: *Ability to recognize the role of fashion and apparel in society*

SUB-COMPETENCIES: *Define fashion terms.*

Recognize historical influences on fashions.

Identify fashion cycles.

Recognize the importance of fashion in meeting human needs.

Relate fashions to lifestyles.

Recognize the relationships between the apparel industry, the economy, and the consumer.

Determine factors in an individual's lifestyle which are influenced by fashion.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
I. Understanding the Role of Fashion and Apparel in Society A. Fashion defined	Write your own definition of *fashion* on strips of butcher paper distributed by your teacher. Pass written definitions to teacher. Discuss definitions and the variations given. Cut and splice the definitions to form one definition which incorporates as many of the responses as possible. Place on bulletin board entitled "A Splice of Fashion."
	Write F–A–S–H–I–O–N vertically on a sheet of paper. To the right of each letter, write a word or group of words that begin with that letter; each word that you write should be about fashion. [NOTE TO TEACHER: Examples may include: fast-changing, fad, adornment, seasonal, historical, inventive, original, new.] Discuss the words with classmates.
	Look at a handout which has several definitions of the term *fashion*. Discuss the variety and differences in meanings. Use examples to explain the differences in meanings. [NOTE TO TEACHER: The term *fashion* is defined in several clothing and textile textbooks.]
B. Historical aspects of fashion	Brainstorm to cite periods in history which still influence current clothing fashions. [NOTE TO TEACHER: Examples include the Navajo, Classical (Greek), Oriental (Japan and China), and Middle Ages (Gothic).] In what way does each period cited influence current fashions?
	Bring old family pictures or old annuals to class. Categorize the pictures into years. Look at the clothing worn during each year, and determine time periods for the various fashions. Then group pictures into fashion time periods. Display pictures on bulletin board with an appropriate title.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Give examples of repetition of styles and silhouettes throughout history. Find pictures of historical costumes and dresses of today that have similar characteristics. Share your findings with classmates. [NOTE TO TEACHER: Similarities may be found in collars, sleeves, hemlines, waistlines, basic styles, and silhouettes.]
	Divide into teams to play a fashion game. The teacher will show pictures of historical costumes. As each picture is shown, the first member of each team to raise his or her hand will give an example of a similar style of clothing from today's fashions. One point is scored for each team for each correct answer by a team member. Be sure to decide on a time limit for the game.
	Listen to a panel of persons of various ages discuss how fashion has changed through their lifetimes. [NOTE TO TEACHER: Encourage panel members to bring photos or actual garments for the panel presentation.]
	Take a field trip to a museum to observe historical costumes of various periods of time. Write a short paragraph relating lifestyles and social mores to a specific costume viewed in the museum. [NOTE TO TEACHER: An example of lifestyles and social mores dictated by dress would be the crinoline worn by women of the Victorian period. This dress helped to maintain moral standards by keeping men at a "proper" distance.]
	Prepare a class presentation explaining how a specific costume reflects the time in which it was worn. Ask your history teacher for help in locating historical dates.
C. Fashion cycles	Read selected references to define *fashion cycle.* Review terms such as *trend, fad,* and *high fashion.*
	Divide into groups. Using filmstrips or transparencies, prepare a presentation to explain the fashion cycle. Use additional materials to make the report more interesting. Show filmstrips or transparencies to the class. [NOTE TO TEACHER: Have students include both male and female clothing in the fashion cycles.]
	Brainstorm to identify fashion items that were popular one year ago and items that are popular now. Use old and current catalogs to determine the approximate cost of each item. Make a chart to show the name of an item, the cost, and the length of time it was "in style." Discuss a fashion trend you followed and the clothing items you added to your wardrobe.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
D. Importance of fashion in meeting human needs	Think of clothing items you have recently acquired through purchases or sewing. What needs did you meet for yourself when buying or making these items? [NOTE TO TEACHER: Clothing can meet physical, social, psychological, cultural, and aesthetic needs.]
	Divide into small groups. Each group will be given a topic. Discuss how the topic affects clothing decisions. [NOTE TO TEACHER: Topics may include development of self-concept, expression of personality, symbolism of social status, and expectations to follow the norm.] List major points discussed with each topic on butcher paper. Share your ideas with the rest of the class.
	Draw a puzzle piece out of a container provided by your teacher. [NOTE TO TEACHER: To prepare puzzle for students, write the following words on individual strips of paper: creativity, convenience, psychological, physical, cultural, social, values, individuality, economic, health, customs, laws, needs, and desires. Cut each large strip into two or three pieces (depending on number of students in class) to resemble puzzle pieces.] Mingle with classmates to find the puzzle piece or pieces which match yours. Work with your puzzle partner(s) to act out (by pantomime, role play, or skit) how fashion can meet the need indicated on the puzzle piece. Act out your idea for the class.
E. Fashion and lifestyle 1. Clothing symbolism	Number from one to ten on a piece of paper. Write the first thing that comes to mind as your teacher calls out each of the following terms: 1) boots, 2) tie, 3) suit, 4) blue jeans, 5) yoke-cut shirt, 6) sport shoes, 7) robe, 8) metallic shirt, 9) heels, 10) T-shirt. Go back over each item called out. List the various responses on the chalkboard. Discuss the symbolism represented by each term.
	Watch television programs. Look for clothing symbols. Identify what various symbols represent. Share with class.
	Use clothing-related props to pantomime a historical or famous character. Let classmates guess the character's identity either by name or profession. What clothing symbols helped most to identify the character in each situation? [NOTE TO TEACHER: Clothing props can be drawn and/or cut out of paper and hung on the pantomimist.]
2. Clothes, roles, and status	Define the terms *role* and *status*. Check your definitions with those found in selected references or a dictionary. [NOTE TO TEACHER: *Role* can be defined as an assumed position occupied by an individual in social relationships. *Status* can be defined as the ranking or placement of an individual in relation to others in society. Point out to students that in some cultures a man who wears a skirt is considered distinguished.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Give examples of clothing characteristics which may indicate a person's role or status. Think of the different roles you play in your life. Determine the clothes you wear for each role. Explain how you use clothes to indicate the role you are playing.
	Play spin-the-bottle to describe ways clothing characteristics may indicate a person's role. The person who spins the bottle gives a clothing characteristic as the bottle spins. When the bottle stops, the person to whom it points names a role he/she thinks the characteristic indicated and summarizes reasons for this response. This person then spins the bottle and gives the next clothing clue. Play until a number of roles have been discussed.
	Look through magazines and catalogs to find clothing items which help a person portray a particular role or status. Cut out items or draw your own, and mount on colored paper. Arrange pictures on bulletin board. Suggested titles: "The Roles People Play" or "Clothes Make the Person."
3. Clothes as cultural expression	Brainstorm to identify various cultures which you relate with a particular style of dress. What style of clothing do you relate to your cultural background?
	Listen to a guest speaker who has visited, lived in, or studied other countries give a class presentation about the types of clothing worn by the people in that country. Prepare several questions to ask the speaker. Include questions about customs, morals, and laws of the culture as related to clothing.
	Discuss dress codes that are effective now and compare them to those of the past. Include in your discussion the wearing of pants vs. skirts. Discuss the local school dress code. View transparencies on dress codes of the past. [NOTE TO TEACHER: See Transparencies 83-86.] How was each style indicative of the culture of the time? In what ways have our clothing styles changed as our culture has changed?
	Relate mass communications and mobility to the transmission of customs from one culture to another. Discover clothing customs in our society today which originated in other cultures. Choose a country, or region within a country, and research to determine the cultural significance of clothing. Explain the effects of climate, religion, natural resources, and patterns of living on clothing apparel. Share your findings with classmates.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
F. Relationship of the fashion apparel industry to the economy 1. Local 2. National 3. International	Guess how much the average American spends each year on clothing. [NOTE TO TEACHER: Help students guess by saying "too high," "too low," "you are getting close." The dollar amount can be found in current consumer periodicals.] After guessing the dollar amount, discuss how you as a consumer could benefit from the wise use of your clothing dollar. Read selected references to gain more insight into the fashion industry. Summarize how the industry influences the consumer. List fashion apparel industries in your area. Discuss how they help support the economy in the area. Name some international clothing or fashion industries. Determine how they help or hinder the American economy. Write to several nationally and internationally known industries. Ask for information regarding their contributions to the nation's economy. Compile the data and discuss how the clothing industry affects the American economy.
G. Relationship of the fashion apparel industry to the consumer	Role play a situation in which there are no clothing industries. Discuss how this would affect you as a consumer. Divide into small groups. Write and present a skit showing how the fashion industry influences one of the following groups: 1) children, 2) teenagers, 3) professionals, 4) elderly persons, 5) handicapped persons. Are the influences inevitable or can they be altered? Which group is influenced the most? Why? How? Read articles from current consumer publications pertaining to the fashion industry. Make a list of ways the fashion apparel industry attempts to manipulate the consumer. Predict how the fashion industry affects individual and family financial planning. Discuss how it has affected your personal financial planning. Determine how consumers react to demands of the fashion apparel industry. Research consumer magazines to determine how consumers influence the fashion/apparel industry. [NOTE TO TEACHER: Consumers influence the industry by buying or not buying a particular fashion.] Share your findings with classmates.
H. Relationship of the consumer to the fashion and fabric industry	Refer to selected references to make a list of government, private, and business agencies which protect clothing consumers. Describe specific services provided by various

protective agencies. [NOTE TO TEACHER: An example would be the American Institute of Laundering which tests washable fabrics.]

Illustrate on a bulletin board or butcher paper chart the responsibilities of the clothing consumer. You may use subheadings for grouping items such as: Be Informed; Demand Quality; Make Wise Choices; and Be Heard. Display for other classmates.

Divide into groups to demonstrate procedures a consumer may follow when clothing does not meet expected standards. Role play situations in which a consumer returns an unsatisfactory item of clothing to a department store. Discuss what constitutes a valid reason for returning merchandise. [NOTE TO TEACHER: A resource person from a store could be invited to speak on procedures for returning items, keeping tickets and tags, etc.]

Demonstrate proper procedures for writing a letter of complaint to a store concerning a garment which does not meet desired performance standards. What information should be included? What should be the tone of the letter? To whom should the letter be sent?

Prepare a "consumer bulletin" to be placed in your school newspaper or local paper. Consider the types of clothing-related consumer information to be included.

Point out ways of securing help with consumer problems. Outline on a flip chart the 1) sources of help, 2) functions performed by various agencies, 3) local addresses, and 4) procedure for registering a complaint. [NOTE TO TEACHER: Sources should include Better Business Bureau and Federal Trade Commission.]

COMPETENCY: *Ability to analyze influences on the fashion apparel industry*

SUB-COMPETENCIES: *Outline locations and activities of the fashion and apparel industry.*

Define fashion apparel industry terminology.

Identify laws, policies, and regulations related to the fashion apparel industry.

Analyze the effects of the fashion apparel industry on health, safety, energy use, and the environment.

CONCEPTS

II. Understanding the Fashion Apparel Industry
    A. Locations and activities

LEARNING AND EVALUATION EXPERIENCES

Study references pertaining to fashion apparel industries in terms of plant location and activities performed. What types of apparel are produced in the various industries? What seems to be the main function of each industry?

Point out the location and activities of the fashion industries in your state. [NOTE TO TEACHER: To prepare for this activity, title a bulletin board "Spot the Location: Fashion Industries in Texas" (or your state). Pin a map of the state on the bulletin board. Be sure there is space near the map for students to write a legend. Each entry on the legend will include a number, industry name, and type of products for that industry. Obtain a listing of fashion apparel industries in your state from an apparel organization. List each industry, along with the city in which it is located, on an assignment card and place cards in a container. Strips of paper or index cards can be used for individual assignment cards.] Draw an assignment card from the container. Locate the assigned fashion apparel industry on the map. Place a number on the map to indicate the location of the industry. Write the corresponding number and industry name on the legend. Identify and list the type of product(s) produced by the industry. Explain why you think the industry is located in its particular location. [NOTE TO TEACHER: Reasons for a particular location may include availability or raw materials, water, population, large trade center, cheap labor, etc.]

Participate in a field trip to a local clothing industry to observe the activities taking place. Write a paragraph summarizing the organization and the activities you observed. What one aspect of the clothing industry interested you most? Why?

Listen as the production manager of a local clothing industry discusses the activities that take place in an apparel plant. Prepare questions to ask the speaker concerning daily activities and activities during peak seasons. Also include questions on how activities affect the cost of a product.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
B. Industry terminology	Take a pretest on the terminology used in the fashion apparel industry. How well did you do? Write down the terms that are new to you. [NOTE TO TEACHER: Construct a test using terms common to the fashion apparel industry. Include words such as assembly line, bundler, buyer, certification label, division of labor, fashion bomb, fashion classic, fashion promotion, grader, hang tag, industrial engineer, jobber, label development, loom, markers, heading, low-labeling, marker maker, marketing, position the line, production, ready-to-wear, shuttle, retail sales, sorter, tariff, time line, union, and wholesale sales. Give as a pretest and as a posttest to the students.] Play "Password" or "Jeopardy" using terms from the fashion apparel industry. [NOTE TO TEACHER: Use sewing construction terms as well as those terms listed on the pretest. Keep score and give the winning team a prize.] View a film or filmstrip in which terms associated with the apparel industry are discussed. What new terms did you learn? Associate the terms with actual pieces of equipment or sewing techniques. Take the test on terminology used in the fashion apparel industry again. Did you improve? What might cause your knowledge of the terminology to change? [NOTE TO TEACHER: For the posttest, use the pretest you gave to the students earlier.]
C. Laws, policies, and regulations	Listen to a guest speaker from the Occupational Safety and Health Administration (OSHA) discuss the laws, policies, and regulations which apply to the clothing industry. List these regulations on a chart. Divide into small groups of two or three. Have a member in your group draw from a container a piece of paper which lists a government regulation concerning textiles. Study references on your topic. Summarize the purpose for enacting the legislation, the effect the law had on the industry and the consumer, and how the law was accepted by the industry and the consumer. Present the information to other groups. [NOTE TO TEACHER: Textile legislation includes: the Sherman Antitrust Act of 1890, Miller-Tydings Fair Trade Act of 1937, Wheeler-Lea Act of 1938, Wool Products Labeling Act of 1939, Fur Products Labeling Act of 1951, Textile Fiber Products Identification Act of 1960, Trade Regulation Rule of 1972, and the Flammable Fabrics Act of 1953 with amendments in 1967 and 1972.]

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

Brainstorm to identify reasons for increased government regulation in the clothing industry. [NOTE TO TEACHER: Reasons might include protecting consumers from harmful goods, protecting citizens against hazards, protecting employers' interests, and protecting competitors against unfair pricing.]

Study selected references to identify the government agencies which make laws and policies regarding the fashion apparel industry. List the duties of each agency on the chalkboard. Discuss the ways an individual may take full advantage of benefits provided by legislation protecting the clothing consumer. Why should the clothing consumer be aware of related legislation? How does related legislation affect the consumer?

Develop a plan of action for voicing an opinion on specific legislation affecting the clothing consumer. Arrange a bulletin board depicting the procedure. Suggested titles: "What You Can Do" and "Let Your Voice Be Heard."

D. Health and safety factors

Listen to a history teacher discuss working conditions in the textile factories during the Industrial Revolution. Ask questions concerning women and child labor. What was the average wage? How long were the working hours?

Read government publications and other current references to find health and safety factors that clothing industries need to plan for. Share your findings with classmates.

Obtain a copy of the safety and health codes that apply to clothing industries from the health department or OSHA. What supplies and facilities are industries required to provide? How do these benefit the industry workers? How do pleasant working conditions contribute to good mental health and increased work output?

Divide into small groups and develop a flip chart outlining sewing safety rules that you would use when constructing a garment on a sewing machine. Refer to selected reference books for information on safety rules to follow when sewing. Discuss the flip chart with other groups. [NOTE TO TEACHER: Rules might include: turn off motor when cleaning machine; keep your eyes on your hands as you work; keep the work area clear at all times; etc.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Study references about safety practices in the sewing industry. Demonstrate one of these safety practices and explain its importance.
E. Relationship to other industries	Listen as a plant manager speaks on the other industries that the clothing industries depend on. What happens when one of these industries has a slowdown? A price hike? A worker strike? Discuss the following questions: How do industries benefit from one another? How can one industry help another in time of need?
	Read references on competition in industries. Using the references, answer the following questions: How can competition help to improve the quality of consumer goods? How do fashion and competition go together in the apparel industry? How does competition affect pricing in the apparel industry? Share your findings with classmates.
	Divide into small groups. Each group will complete a research project concerning the relationship of the apparel industry to other industries. The project should show how one particular industry is related to the apparel industry. Make an illustration or presentation about the project to share with the other groups. Ideas for topics may be found in your local newspaper, business magazines, and other selected references.
F. Relationship to energy use G. Ecological implications	Listen as an ecologist speaks on the legislation that forces fashion apparel industries to take measures to save energy and to safeguard the environment. What measures are taken when industries do not meet legislative requirements? Discuss changing views on ecological implications.
	Read current references, listen to news, and read newspaper articles on how industries are working to save energy and preserve the environment. What is being done in your state? Your community? Report your findings to the class.
	Divide into three groups. Each group will answer one of the following questions: How do the efforts taken by industries to save energy and reduce pollution affect the price of the finished product? What is the consumers' role in demanding that industries save energy and preserve the environment? How do the industries' efforts to conserve energy and preserve the environment affect consumers in ways other than pricing? Share responses with other groups, and explain your answers.
	Title a bulletin board "Conservation–the Industrial Way." Place on it pictures, articles, illustrations, etc., showing ways industry attempts to conserve energy and the environment. [NOTE TO TEACHER: Examples might include: wrapping materials, waste removal, recycling, antipollution devices, and alternative energy sources.] Discuss

how these conservation measures can be adapted for home and school use.

Observe and analyze the energy-saving practices and efforts in local industries. Write to your state representative complaining about or complimenting the efforts of local industries in their conservation practices. Be sure your information is accurate.

COMPETENCY:	*Ability to meet individual needs through clothing*
SUB-COMPETENCIES:	*Determine how clothing affects first impressions of individuals.* *Identify factors influencing clothing selections.* *Determine social and cultural influences on clothing selection.* *Relate design lines and elements and principles of design to clothing selections.*

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
III. Role of Clothing A. First impressions	Number from one to 10 on a piece of paper. Write the first thing that comes to mind as you hear each of the following terms: 1) boots, 2) tie, 3) suit, 4) blue jeans, 5) yoke-cut shirt, 6) sport shoes, 7) robe, 8) metallic shirt, 9) heels, 10) T-shirt. Go back over and discuss each item called out. List the various responses on the chalkboard. Discuss how people are often judged by others' impressions of their clothes. Define the term *first impression* as you interpret it. Discuss varying interpretations with the class. How is your first impression of a person related to clothing? Do you think a first impression is important? Why or why not? Discuss the saying "You never get a second chance to make a first impression" as it relates to dress. [NOTE TO TEACHER: Invite a personnel manager or someone involved in job interviews to discuss the importance of dress to first impressions on a job interview.] View several pictures from magazines depicting persons in varying types of dress. Express your first impression of each person according to his or her dress. How can people present a false impression by the clothes they wear? Why is clothing such a determining factor in first impressions? How do impressions of clothing vary with the values of groups or individuals? [NOTE TO TEACHER: Pictures found in magazines can be shown with an opaque projector or students can be given time to locate pictures that depict different impressions in catalogs or magazines. Students could also work in groups, react, exchange pictures, and later compare reactions with other groups.]
B. Factors affecting clothing selections 1. Personality	Brainstorm to identify personal characteristics that may affect a person's clothing choices. Discuss how each characteristic named affects clothing choices.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
2. Self-confidence 3. Attitudes 4. Group identity	Read the list of descriptive words provided by the teacher, and circle or write down all words which you think pertain to personality, self-confidence, attitude, and group identity. Compare your list with classmates to see how many varying characteristics are represented. [NOTE TO TEACHER: Transparency 98 is a list of descriptive words. The transparency can be reproduced and used for making handouts for students to work from.] Explain how clothing helps to express your personality, self-confidence, attitudes, and group identity. What might the words you selected from the list tell others about your clothing choices?
	Give examples of how the various personal characteristics previously discussed are conveyed by television personalities. In what ways does clothing contribute to the portrayal of these characteristics? To the portrayal of group identity?
	Examine your own personality, and identify five ways that you use clothing to express yourself. How does clothing help you express yourself? Associate clothing items you would wear with each of the expressions you identified.
5. Cultural and ethnic influences	Brainstorm to identify various styles of dress which you relate to specific cultures. What styles of clothing do you relate to your cultural background? Identify ways current styles have been influenced by various cultures. Determine the traditional or original aspect of specific garments and how they have been adapted for wear today.
	Listen to a guest speaker who has visited, lived in, or studied other countries present information about the types of clothing worn by people in other cultures. Prepare several questions to ask the speaker. Include questions about the customs and laws of the culture as related to clothing. [NOTE TO TEACHER: If the school has a foreign exchange student, you could invite him or her to speak to the class.]
	Discuss dress codes that are effective now, and compare them to those of the past. View transparencies on dress codes of the past. See Transparencies 83-86. [NOTE TO TEACHER: Old school annuals can be used to show changes in clothing styles.] How was each style of appearance indicative of the culture of the time? In what ways have our clothing styles changed as our culture has changed? Relate mass communications and mobility to the transmission of customs from one culture to another. Discover clothing customs in our society today which originated in other cultures.

CONCEPTS

6. Elements of design
   a. Color
   b. Shape
   c. Line
   d. Space
   e. Texture

LEARNING AND EVALUATION EXPERIENCES

Study selected references to define design elements: *color, form, line, shape, space,* and *texture.* Discuss how each element can affect the appearance of a garment on a person.

Refer to selected references to define the terms *primary, secondary,* and *intermediate colors* and *value, tint,* and *shade.* Discuss definitions with classmates. Look at a color wheel poster. Point out the primary, secondary, and intermediate colors. How can the intensity of a color be changed? Which colors help to keep you warm in winter? Cool in summer?

Divide into four groups. Choose a major fashion color combination. Describe the characteristics of the color combination and the effects various values and intensities of the color combination have on the apparent size of an individual. Prepare illustrations to show the effects of color on size. Present results of group efforts to class. [NOTE TO TEACHER: Provide samples of fabric in a variety of colors. Have some large enough to use in illustrations.]

Study selected references to learn how color, form, line, shape, and space relate to clothing. How do they affect the shape or silhouette of a garment? Which properties affect the warmth or coolness of a garment?

View a transparency to identify the three classic silhouettes. See Transparency 16. Name at least one fashion from past years that uses each of these classics. Give examples of garments worn by your classmates that illustrate the various silhouettes of today's fashions.

Draw illustrations to depict the effects of a silhouette on a figure. Describe how the shape of a garment or silhouette can emphasize or camouflage physical characteristics. Discuss and show illustrations to classmates. Example: Tubular shapes can add height to a figure and hide a thick middle area.

Define *structural* and *decorative lines* as the terms are used in the clothing industry. Refer to selected references to identify their meanings and uses. [NOTE TO TEACHER: A pretest can be used to determine students' mastery of concepts related to design lines and the elements and principles of design.]

Look around at clothes worn by you and your classmates. Point out the structural and decorative lines found in each garment. Discuss how the various lines add appeal to the overall garment.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Think of your favorite garment. Explain what role the structural and decorative design lines played when you chose the garment.
	View transparencies depicting optical illusions through lines. See Transparencies 19 and 20. How can these illusions be used in designing clothing for large figures? Tall, slender figures? Small figures? Short, stocky figures? Explain what effect each illusion would give.
	Observe and feel various fabrics. How do the various textures of the fabrics look from a distance? Determine which textures would produce a slenderizing effect. Additional width. [NOTE TO TEACHER: Have various fabric samples for students to feel. Include dull and shiny textures, rough and smooth textures, etc. If possible, the fabric samples should be large enough to drape over the front of a person.]
	Make a list of colors, forms, lines, shapes, spaces, and textures most becoming for your figure. Look through magazines, pattern books, and catalogs and choose three garments appropriate for your figure. Use this information when selecting a pattern for class sewing project or when developing a personal improvement project.
7. Principles of design a. Balance b. Proportion c. Rhythm d. Emphasis e. Unity	Study selected references to define the following principles of design: *balance, proportion, rhythm, emphasis,* and *unity.* Work in small groups to discuss your definitions. How may creativity be expressed by applying principles of design to clothing? [NOTE TO TEACHER: See Transparencies 21-25 on the principles of design.]
	Find an illustration for each of the design principles. You may use sketches of garments or fabric samples. Since one illustration can include several principles, decide which principle you want each illustration to represent. Label each illustration and briefly tell how the principle was applied. As a class, determine if the principle was applied. Determine if the principle made the design more attractive. Was the illustration a good or poor example of the principle it portrayed?
	Create a bulletin board on "Principles of Design." From all the illustrations presented in the previous learning experience, select one illustration the class thinks is the best example of each principle. Use the selections for the bulletin board. Remember to consider the principles of design in arranging the items on the bulletin board.

COMPETENCY: *Ability to buy clothing to fit individual and family needs and resources*

SUB-COMPETENCIES: *Select clothing and accessories appropriate for specific activities.*

Determine influences on buying habits.

Utilize consumer skills in buying clothing.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
IV. Clothing Selection A. Clothing for specific purposes 1. School clothes 2. Casual clothes 3. Formal occasion clothes 4. Clothes for job success	Cite various occasions or activities for which teenagers need and want clothing. Group the activities identified by the class into categories. Categories might include school, recreational, formal, work, dress, etc. How can mix-and-match clothes add variety to your wardrobe? Can they be used to meet the clothing needs of more than one activity? Explain. What is meant by a *basic garment*? How can a basic garment stretch your clothing wardrobe?
	Divide into small groups. Read case studies describing activities for teenagers in given situations. Using the categories listed in the previous activity, determine the clothes the teenager would need for a specific situation. Discuss your decisions with classmates.
	Using information about factors which affect the appropriateness of fabrics for different temperatures, plan attire for various situations such as a 65 degree room, an 80 degree room, outdoor camping in 30 degree weather, outdoor camping in 100 degree weather. From what part of the body is the most heat lost? What shapes and styles of clothing helps trap body heat for warmth? What shapes and styles of clothing help cool the body in summer? What colors are best for warmth? Reflecting heat?
B. Wardrobe planning 1. Factors influencing wardrobe planning	Read references to find a definition of *wardrobe*. Example: A collection of clothing which a person wears during any one season of the year. List factors that may influence individual wardrobe requirements, such as climate, activities, community, school, age, available resources, and present wardrobe. Discuss the effects each factor may have on wardrobe requirements.
2. Characteristics of a well-planned wardrobe	Brainstorm to identify characteristics of a well-planned wardrobe. [NOTE TO TEACHER: Point out to students that a person with a well-planned wardrobe is one who does not suffer from "never having anything to wear."] Example: enough clothes for day-to-day needs. Point out the drawbacks of not planning a wardrobe.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Summarize the benefits of a well-planned wardrobe. Share with class, and make a class list on a large piece of butcher paper which can be seen by the entire class. Make a bulletin board to illustrate benefits of a well-planned wardrobe. Suggested titles: "The ABC's of a Well-Planned Wardrobe," "Mirror, Mirror on the Wall," or "What is Your Wardrobe Image?" Analyze the clothing in your wardrobe. Do you have clothing in your wardrobe for various seasons? How is a wardrobe affected by keeping items not used? How may this type of wardrobe disadvantage be eliminated or avoided? What are the advantages of examining your wardrobe from time to time to find items that are not wearable? Discuss the statement "I don't have anything to wear." Role play situations depicting the effects of poor and wise wardrobe planning. Relate specific planning decisions to their results in wardrobe use.
3. Clothing inventory	Find an example of a clothing inventory in a reference book. Share with classmates. What is a clothing inventory? List information included in a clothing inventory. Cite reasons for keeping an accurate inventory of your clothing. Discuss the advantages and disadvantages of keeping an inventory of your clothing by seasons. Brainstorm to decide on a suitable clothing inventory form. Include the following points: garments on hand, description of each garment, condition of each garment to be worn, fit and style of each garment, garments that should be discarded, and garments that should be added to wardrobe. Use the inventory form designed in class to inventory your wardrobe. [NOTE TO TEACHER: You can prepare a case study for students to use for the inventory rather than their own wardrobes.] What are the steps in making a clothing inventory? What guidelines are helpful? How may a clothing inventory be used in wardrobe planning? Analyze the clothing inventory of your wardrobe or the case study wardrobe. Determine wardrobe needs based on the clothing inventory and your situation. Did you find garments in your wardrobe that you had forgotten you had? Do you like to wear certain garments more than others? Do you have clothes in your wardrobe that you never wear? Have you outgrown some of the clothing in your wardrobe? Do some of your clothes need repairs?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
4. Basic garments	Study references to form a class definition of a *basic garment*. Example: A basic garment is one which may be accessorized to suit a variety of occasions. Name a basic garment which is popular today. Summarize reasons for including basic garments in your wardrobe. Examples: saves money and allows one garment to serve several purposes. Explain criteria for planning basic garments. Examples: simplicity, durability, good fit, flattering style, a good background for jewelry, a style that will not soon become obsolete, and, generally, of a darker color as dark colors tend not to be remembered as long as light or bright colors. Discuss how a basic garment can meet the needs of different activities and occasions.
5. Use of color	Brainstorm to identify advantages of color-coordinated wardrobes. Examples: enhancing personal coloring, minimizing storage space required, allowing a variety of combinations with a few articles of clothing, and reducing wardrobe costs. How well color-coordinated is your wardrobe? Listen to your teacher explain how to plan a color-coordinated wardrobe. Discuss the need to follow guidelines, such as using more solids than plaids, prints, or stripes; selecting a limited number of high-fashion colors; and developing a color scheme. Plan a color-coordinated wardrobe for a high school student. Select a color scheme. Plan the wardrobe so that a minimum of seven outfits can be coordinated from four major articles of clothing. [NOTE TO TEACHER: Students may find ideas for planning a color-coordinated wardrobe in textbooks, catalogs, pattern books, and magazines.] Discuss the planned wardrobe with classmates. Determine if the outfits can be worn for a variety of activities. What is the main function of the types of outfits created? How can more outfits be created? What is good or bad about the color selection? Why is it an advantage to have a color scheme?
6. Selecting accessories to fit one's needs	Define the term *accessories* as related to clothing. Give examples of various accessories. Discuss how accessories can add variety to your wardrobe. How can the use of accessories prolong the usefulness of a garment? What accessories can increase your thermal comfort in winter? In summer? Look through your wardrobe and decide what accessories you need. Which garments could use a change of accessories for a new look? What one accessory could you select that could be worn with many garments in your wardrobe?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
C. Getting ready to shop	Study selected references to identify various procedures for planning your wardrobe. Why is it important to know before shopping what you have in your wardrobe, what you need, and what you can afford? What is a clothing inventory? How may a clothing inventory be used in wardrobe planning? In shopping for clothes?
	Inventory your wardrobe. List items under headings such as activities in which you participate, descriptions of each garment, condition of garments, and garments to add. All wardrobe items, including clothes, coats, shoes, underwear, and accessories, should be included in the list. Determine wardrobe needs based on the clothing inventory and your personal situation. By looking at the clothing inventory list, do you find you have clothes for most activities? Did you list clothes that you never wear? Which clothes make you feel your best when you are wearing them? Can the clothing inventory help stretch money budgeted for clothing? Explain.
D. Influences on buying habits 1. Advertising	Complete the following statement: "My clothing decisions are influenced by . . . ." Participate in a class discussion on the factors influencing your buying habits.
	Examine newspaper or magazine advertisements. Select one that you feel would greatly influence a consumer's buying decision. Explain why you feel the advertisement is so appealing. Discuss how fashion advertising influences your clothing choices. How do sales advertisements influence buying decisions? [NOTE TO TEACHER: Invite a person from the advertising department of a department store, clothing store, or a newspaper to discuss goals in advertising ready-to-wear.]
2. Family and peers	Name and discuss ways family composition may influence clothing decisions. [NOTE TO TEACHER: Clothing decisions are influenced by age, size, occupation, income, interests, activities, sex, and number of family members.] What role can hand-me-downs play in clothing decisions?
	Work in small groups to discover family clothing needs that occur during each stage of the family life cycle. Discuss the clothing needs of the elderly and how these needs may influence clothing decisions. As a class, combine information and prepare a flip chart to show the clothing needs of the elderly and how buying habits are influenced by these needs. [NOTE TO TEACHER: To give students a better understanding of family clothing needs in various stages of the family life cycle, invite a panel of various ages including a young parent, retired person, handicapped person, career women or man, etc., to discuss clothing needs and their influence on clothing decisions.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Write a case study of a fictitious family. Include each family member's age, interests, activities, and occupation. Exchange case studies with another student. Determine from the case study given to you what the family's clothing needs would be. Explain you reasoning. Cite examples of clothing you select because of peer influence. Discuss the influence of peers on the clothes you wear.
3. Fads and fashions	Define the terms *fad* and *fashion* as related to clothing. Brainstorm to identify current fads and fashions. What influence do fads and fashions have on you when you shop? Determine the role of your peers in influencing you to buy fad clothing. Do you or do you not feel it is important for you to conform to the current fads and fashions?
E. Making buying decisions 1. Interpreting labels	Study selected references to identify the various types of labels that may be found on a garment. Discuss the labeling information which the law requires. Explain the care labeling rule. What exemptions may be made for the care labeling rule? Discuss the importance of being familiar with label information. Study the information on labels of ready-made garments. Give examples of information available to the consumer on the labels. What does *Sanforized* mean?
2. Clothing budget	Write a definition of *clothing budget*. Compare your definition with those of classmates. Discuss general factors involved in a clothing budget. Factors to discuss include: amount of income or allowance, fixed expenses, financial obligations such as car payment, part-time job, personal interests and leisure activities, fads and fashions, etc. Discuss the steps in preparing a clothing budget guide. How can a clothing inventory help to determine what you have in your wardrobe and what you need to add to to it? Think of ways to stretch your clothing money before shopping. How can sewing help your clothing budget? Why should you price items by looking through catalogs, magazines, and newspapers before shopping? Is price always a guide to quality? Why or why not? Is it important to shop for both quality and price? Why? Explain. When you cannot afford to buy all the clothing items you need at one time, what can you do? What effect can impulse buying have on one's clothing budget? How could a cooling off period before making a buying decision aid a person who tends to buy impulsively?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Compare the cost of buying a ready-made garment with the cost of making your own garment. To make the learning experience more realistic, students should add taxes and any credit charges when figuring the costs. Consider first the cost of the ready-made item compared to the cost of the fabric, pattern, and notions needed to make the garment. Secondly, consider the time available and the time involved in each situation. Determine approximately how many items you would have to make vs. buying the items in order to cover the cost of a medium-priced sewing machine. Which method of obtaining new clothing would be best for your situation? Why?
	Take a field trip to a local mall or other area where various stores with varying prices for clothing can be found. Examine similar items in a designer or high-fashion store, a moderate store, and a budget store. Compare such things as the cost of the item, any added construction details, care required, if the garment fits or can be easily altered, and how often or how long the garment will be worn. Discuss your findings.
	Formulate a clothing budget as a class. Include money for purchases, repairs, and care of clothing. Put the budget on a transparency as ideas are formulated. [NOTE TO TEACHER: One budget should be planned for males and one for females.]
	Using the model budget, complete a budget with expenses you see appropriate for yourself. Plan a budget for clothing expenditures. [NOTE TO TEACHER: You may want to suggest that students prioritize expenditures for large items such as coats.]
3. Resources	Brainstorm to name resources available for obtaining clothing items. Describe different ways that resources can be combined to reach clothing goals. Give examples from personal experiences. Discuss "wants" and "needs" as a way of balancing a budget.
	List two items of clothing you would like to add to your wardrobe. Discuss the resources that will enable you to obtain them.
	Design a bulletin board using shopping bags made from construction paper and markers. Write on each bag one way consumer satisfaction is increased for clothing when available resources are used most effectively. Place shopping bags on a bulletin board titled: "A Wise Choice Becomes a Happy Choice." Discuss the responses on the bulletin board.
4. Sources of consumer information	Refer to selected references such as *Consumer Reports, Consumer's Research Magazine, Changing Times, Good Housekeeping, Parent's Magazine,* Better Business Bureau,

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Federal Trade Commision, and the Food and Drug Administration to make a list of sources which provide consumer clothing information. Share your findings with classmates. Describe specific services provided by various protective agencies such as the American Institute for Laundering which tests washable fabrics.
	Point out ways of securing help with consumer problems. Outline on a flip chart the: 1) source of help, 2) functions performed by the agency, 3) local address, and 4) the procedure for registering complaints with the source. Sources should include the Better Business Bureau and the Federal Trade Commission. Students can work individually or in small groups to research consumer problems to obtain information for the flip chart.
	Illustrate the responsibilities of the clothing consumer on a bulletin board or butcher paper chart. You may use subheadings such as: Be Informed, Demand Quality, Make Wise Choices, and Be Heard.
	Divide into groups to demonstrate procedures a consumer may follow when clothing does not meet expected standards. Role play situations in which a consumer returns an unsatisfactory item of clothing to a department store. [NOTE TO TEACHER: A resource person such as an owner or manager of a dry cleaners could be invited to discuss consumer recourse if damage or loss occurs with a clothing item.]
	Demonstrate proper procedures for writing a letter of complaint to a store concerning a garment which does not meet desired performance standards. What information should be included? What should be the tone of the letter? To whom should the letter be sent? Discuss the terms such as Mr., Mrs., Miss, and Ms. Write a letter of complaint.
	Prepare a "consumer bulletin" to be placed in your school newspaper or local paper. Consider the types of clothing-related consumer information to be included.
5. Shopping skills	Brainstorm to identify skills needed in shopping for clothing. Examples include ability to recognize quality, interpret information, plan clothing expenditures, and do comparison shopping.
	Interview family members, faculty members, or peers to discover strategies used in shopping for clothing. Report findings to classmates.
	Divide into two teams to debate the following statement: "Quality of clothing is directly reflected in the cost of clothing." Determine how shopping skills are related to this statement. To aid the discussion, examine clothing

varying in price and quality for construction techniques, finishing touches, and overall appearance. Are clothes often over-priced? Explain. How does the amount of money you have, how often and how long the garment will be worn, and knowing whether the garment is a fad or a classic style influence your decision-making when considering the cost of a garment?

List factors to consider before shopping for and purchasing clothing.

Study selected references to identify general shopping guidelines for fabric or apparel. Examples include: avoid buying on impulse or spending more than budgeted; sit, reach, and bend in a garment you plan to buy; become familiar with brand names and special labels pertaining to care; check all points for good workmanship; look for workmanship that is unacceptable; determine factors which can be sacrificed when dollars are the key factor in selecting apparel or fabric, etc.

Study selected references to identify standards for selection of various articles of apparel. Examples include: grainlines should be straight; seams should be stitched evenly with enough stitches per inch to be durable for intended use; linings should require the same kind of cleaning as the outer fabric of a garment; and zippers should open and close easily. Cite specific standards for purchasing articles such as outerwear, underwear, sweaters, blouses, pants, skirts, shoes, etc. What circumstances would justify lower standards?

COMPETENCY: *Ability to fit ready-to-wear garments*

SUB-COMPETENCIES: *Identify characteristics of a well-fitting garment.*

Analyze fitting problems of an individual.

Utilize knowledge of the principles of fit in fitting a garment to an individual.

Determine the potential for satisfactorily altering a garment.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
V. Fitting Ready-to-Wear A. Characteristics of a well-fitting garment	Study selected references pertaining to the characteristics of well-fitting garments. From the references, form a check list of criteria to consider when analyzing the fit of a garment. The list should include criteria for determining the fit of clothing for men, women, young children, handicapped and the aged. Compare and discuss your check list with those of classmates.
	Prepare a bulletin board to illustrate the points to look for in a good fit. Title the bulletin board "It Fits When. . ." On the bulletin board place male and female silhouettes. Draw arrows from items on your checklist of characteristics of well-fitting garments to silhouette areas.
	View pictures of people wearing garments. Evaluate the fit in each picture. Outline the good and bad features.
	Discuss how a salesperson can influence your decision in determining if a garment fits properly. Compile a list of suggestions that will help increase consumer satisfaction when shopping for ready-to-wear apparel.
B. Fitting problems	Respond to the following questions as applicable: Do you often buy separates because different parts of your body vary in size? Have trouble finding clothes you like that fit your body type? Always have to adjust the hem lengths of clothes? Buy all different sizes because the sizes of brands vary?
C. Principles of fit 1. Ease 2. Line 3. Grain 4. Set 5. Balance	Read selected references to identify the factors involved in fitting garments, such as: ease, line, grain, set, and balance. Discuss how the principles of fit are interrelated.
	Break into small groups. Each group should demonstrate one principle of fit to the class. Definitions and illustrations of each should be used in the presentation.

CONCEPTS

D. Fitting procedures
   1. Fitting women's wear
   2. Fitting men's wear
   3. Fitting children's wear

LEARNING AND EVALUATION EXPERIENCES

Watch as a local alteration specialist demonstrates various procedures for fitting garments. How can you decide if a garment can be altered? What features of a garment might make alterations too difficult or impossible? How do narrow hems and seams or cut-in notches affect the alteration of a garment? When might it be better to select another garment instead of altering?

Divide into four groups. Using selected references, develop handouts on fitting procedures to distribute to other class members. Choose one of the following topics: 1) Hints for preparing garment for fitting, 2) determing where alterations are needed, 3) materials and equipment used for fitting, and 4) advantages and disadvantages of various fitting techniques. Discuss the handouts with classmates.

Review transparencies on measuring females and males. Outline the procedures illustrated which would be appropriate for your altering needs. (See Transparencies 27-30).

Study references on fitting children's clothing. What size ranges are available in children's clothing? What are some growth features to look for in children's ready-to-wear?

COMPETENCIES: *Exhibit ability to purchase and operate sewing equipment*

Ability to repair and renovate clothing

SUB-COMPETENCIES: *Utilize basic sewing tools and equipment.*

Use and care for sewing tools and equipment.

Utilize appropriate techniques for mending and repairing clothing.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
VI. Sewing Equipment A. Sewing tools 1. Measuring tools	Study a display of various measuring tools including items such as a tape measure, yardstick, sewing gauge, hem gauge, transparent ruler, skirt marker, French curve, hip curve, dressmaker's gauge, and cutting board marked with grids. Write the name of each measuring tool on a slip of paper and mix up the slips of paper. Place slips in a container. Draw a slip of paper from the container. Match the name on the paper to the correct measuring tool. Explain what the tool is used for. Use selected references as needed to clarify uses of the tools. [NOTE TO TEACHER: This activity could be used as a pretest.]
	Divide into small groups. Demonstrate to classmates the proper method of using measuring tools. Before preparing demonstration, study selected references for the proper techniques for using measuring tools. [NOTE TO TEACHER: Sewing tools to be demonstrated can be assigned to groups to avoid repetition in demonstrations.]
2. Cutting tools	Use selected references to identify cutting tools and to determine the appropriate use of each. Select three cutting tools which you feel would be most important to a person learning to sew. Defend your choices. Demonstrate how to use each tool correctly and safely.
3. Marking tools	Divide into small groups. Prepare a demonstration on one of the marking methods. Demonstrate the marking method and explain why and when this marking method would be preferred to another. For example, using a needle and thread to make tailor's tacks would be preferred to using a tracing wheel and carbon paper on a heavy-weight wool fabric. The reason is that a tailor's tack will not mar the fabric. The carbon paper might also be difficult to see on loosely woven wool fabric.
4. Pressing tools	Watch a demonstration on the correct use and care of various pieces of pressing equipment. Discuss how each piece of pressing equipment is used and when it should be used.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Look at a display of pressing tools prepared by your teacher. Discuss the purpose of each item in the display.
4. Sewing tools, supplies, and notions	What other sewing tools and supplies will you need? What type of pins and needles are best to use for sewing knits? What are the different types and sizes of needles for hand sewing? Discuss the selection of thread and other sewing notions and supplies.
B. Sewing machine 1. Machine parts	View a transparency illustrating basic sewing machine parts. (See Transparency 5.) Point out the location of the parts on the sewing machine you will use in class which correspond to those on the transparency. Study selected references to determine the function of each part of the machine. [NOTE TO TEACHER: Assign each student one part of the sewing machine. Have students relate information on the function of the assigned part to the class. Students should also read the sewing machine manual that goes with the machine they will be using in class.]
2. Threading the machine	Observe a demonstration of procedures for threading the sewing machine. [NOTE TO TEACHER: Demonstrate the procedure on each machine that threads differently. Students who already know how to thread the sewing machines could do the demonstrations for small groups.] Why is it important for the thread to go between the tension discs and under the hook? Are all machine needles threaded from the same direction? Why or why not? Practice the procedure for proper threading of the sewing machine you will use in class. [NOTE TO TEACHER: To aid blind students and students with impaired vision, practice the sewing machine procedures described in Homemaking I, p. 37.] Observe a demonstration on how to fill the bobbin for the machines you will be using, how to thread and insert the bobbin cases, and how to use the needle thread to pull the bobbin thread up for sewing. Why is it important to wind the bobbin so the thread is evenly distributed on the bobbin?
3. Using the machine	Study selected references about machine stitching. Practice sewing on the machine you will be using in the classroom. Where should the needle and bobbin threads be placed to avoid tangling of the threads when you begin sewing? Meet in small groups to discuss and list good sewing habits.
4. Caring for the machine	Study the cleaning and care manual for the sewing machine you will be using in class. Describe simple maintenance techniques which can be performed by the person using the machine. Inspect your sewing machine, under close supervision of your teacher, for any needed cleaning or repairs. Practice proper care of the sewing machine that you use in class.

CONCEPTS

C. Clothing repairs
   1. Mending
   2. Darning and patching

LEARNING AND EVALUATION EXPERIENCES

Define the term *mending*. What is meant by *preventive mending*? How will the ability to repair your own clothing affect your clothing budget? What is meant by "A stitch in time saves nine"? Discuss factors which might influence your deciding to mend a garment? To do preventive mending? Is it always worth the time it takes to repair a garment? Why or why not? Why should you mend broken seams, minor tears, and small holes as soon as possible?

Study selected references and prepare a report on one of the following preventive mending techniques: 1) seams–seams with loose stitching, seams in set-in sleeves, underarm seam of kimono sleeve, crotch seam; 2) pockets–upper corners of patch pockets, side seam and welt pockets, bottom of pants pocket; 3) pleats–with topstitching, without top stitching; 4) slits; 5) hems; 6) plackets on sleeves–tailored placket, continuous placket; 7) buttonholes and fasteners; 8) areas of hard wear such as elbows and knees. Include a demonstration of the preventive mending technique in your report to classmates.

Practice the preventive mending techniques studied in class. Repair holes and tears by darning and patching by hand and machine. Replace fasteners and rework a buttonhole. Practice on garments brought to class, on garments collected from a home for the elderly or a children's home, or on small fabric samples.

Check the garments in your wardrobe to determine clothing repairs needed. Make a plan to repair the garments. Report your progress to classmates, and discuss any problems you encounter in making clothing repairs.

Study selected references to gain a better understanding of the techniques of darning and patching. Define *darning* and *patching*. Discuss the advantages and disadvantages of hand darning, machine darning, hand patching, and machine patching. Discuss how to repair a snag in a garment. How do you mend a hole left by the snag? Watch a mending expert demonstrate the re-weaving process.

Divide into two teams to play "Mend It." Team members will take turns answering with the name of the appropriate mending technique after a description of a damaged area is read. The following mending techniques will be accepted as answers in the game: darning, machine darning, hand darning, patch, machine-stitched patch, either patch or darning, patch or decorative mending. One point is scored for each correct answer. When a team member gives a wrong answer, the other team has the opportunity to answer to gain an extra point. [NOTE TO TEACHER: Set a time limit for the game. Suggested descriptions and answers include: large hole (patch); fabrics with tendency to ravel (machine darning); hole in a sock (hand darning), worn area (darning); small tear with smooth edges (darning); dark colored fabrics (patch or darning); small holes (darning); smooth fabrics and lightweight knits (decorative mending); tear which has been pulled out of shape (patch); busy print or plaid (patch); textured fabrics (darning or patch); damaged area that receives a lot of strain (maching-stitched patch); knit fabrics (patch); light-colored fabrics (patch or decorative mending); etc.]

Watch a demonstration on mending techniques. [NOTE TO TEACHER: Demonstrate hand and machine darning for repairing a hole and a tear; hand and machine patching for repairing a hole and a tear by using matching and contrasting fabric, decorative applique patches, and precut iron-on patches.] What type of needle should you use for darning? Why should you use a short length of thread? Should you darn with a single or double thread? Should you work on the wrong or right side of the fabric when darning a hole or tear? Explain. Explain how to prepare the hole in a garment for patching. If it is possible to use a self-fabric patch, what characteristics should the fabric used for the patch have?

Prepare a bulletin board to show how patches can be used as decorations as well as for mending. Patches, garments, pictures, fabric samples, or sketches can be used to illustrate the bulletin board. Title the bulletin board "Patch It Up" or "If You Don't Tell, Patches Won't Tell," etc.

3. Replacing fasteners

Brainstorm to identify the types of fasteners which may need to be replaced in garments. Discuss fasteners which have had to be replaced on garments in your wardrobe.

Watch a demonstration on procedures for replacing fasteners. [NOTE TO TEACHER: Demonstrate replacing fasteners such as buttons, hooks, eyes, snaps, zippers and loops.] When replacing a zipper in a garment, why should you examine the original zipper application? Should you press out the folds in the seam allowances when removing the zipper? Should you follow the original stitching line when stitching the overlap? Why or why not? When replacing hooks, eyes, and snaps should you use a single or double thread? Describe the procedure for replacing a thread loop. When replacing buttons, how do you make a thread shank? Is a single or double thread used for sewing on buttons? Explain how to rework buttonholes that have stretched or have too few threads. Do you need to remove the original stitches, or can you work over the buttonholes?

COMPETENCY: *Ability to select and care for textiles used in clothing*

SUB-COMPETENCIES: *Identify textile fibers.*

Analyze fabric construction.

Determine the uses of fabric finishes.

Test fabrics for quality and durability.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
VII. Textiles A. Textile characteristics 1. Fibers	Study selected references to gain a better understanding of the terms associated with fabric construction. Define *fiber*. What are the two basic categories of all fibers? How do natural and manufactured fibers differ? What fibers fall in each category? Observe and feel samples of fibers at various stages of textile production. Note differences in fiber length, shape, and texture. Compare several sample pieces of fabric made from natural and manufactured fibers. Discuss fabric characteristics. Determine advantages and disadvantages of fabrics in each category. [NOTE TO TEACHER: Characteristics to discuss: weight and strength, ease of care, resistance to weather exposure, durability, comfort, resilience, and colorfastness.] Refer to selected references as needed to characterize fabrics. How can information about textile characteristics aid in selecting fabrics for garment construction or in ready-to-wear? How can textile information aid in clothing care? Which fibers are most absorptive? Least absorptive? How can knowledge of the absorptive properties of fibers aid you in dressing for lower and higher temperatures? Which fibers carry moisture away from the body?
2. Yarn construction	Study selected references about yarns and yarn construction. What are *spun yarns*? Why must the fibers in spun yarns be twisted together to form a yarn? How does the amount of twist affect the strength, texture, and appearance of a yarn? What is a *ply yarn*? What are *filament yarns*? Why is silk the only natural fiber that can be made into filament yarns? What is *denier*?
3. Fabric construction	Research selected references to gain a better understanding of the weaving and the knitting methods of fabric construction. Define the following terms: *weaving, warp yarns, weft yarns, selvage, plain weave, satin weave, twill weave, ply, wale, weft knits,* and *warp knits.* Discuss the three basic weaves: plain weave, twill weave, and satin weave. Observe fabric samples of each basic weave.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Discuss the basic knitting processes, and give examples of items that are made from knit fabrics constructed by various knitting processes: raschel, plain knit stitch, purl stitch, rib stitch, tricot, Milanese, simplex, and crochet. Discuss knitting processes used in home knitting and give examples of items that can be made using each process. Observe fabric samples made using various knitting stitches. Discuss the importance of consistency and even tension in the overall quality of the finished product. Discuss properties of various fabrics. Which provide the greatest insulation? Which are coolest in summer? How is the texture of the fabric related to thermal comfort? Look at fabric samples and determine if they are constructed using the weaving or the knitting method. Choose a pattern from a pattern book appropriate for a garment from each fabric sample. Explain why you chose the pattern for each fabric sample.
4. Fabric finishes	View a filmstrip or study selected references on fabric finishes. Define the term *fabric finish.* Discuss the reasons for applying various finishes. Identify and discuss common fabric finishes including: dyeing; printing; preshrinking; mercerizing; napping; calendering; bleaching; and giving fabrics crease-resistant, flame-retardant, water-repellent, and mildew-resistant finishes. Discuss the importance of fabric finishes. How can the type of fabric finish influence your decision as to which fabric to buy? Why are some fabrics given more than one finish? Where can information about the fabric finish be found on materials in fabric stores?
B. Fabric tests	Study a handout on ways to test a fabric in the store for quality and durability. Practice testing an assortment of fabrics by using the four methods described below to test fabric samples provided by your teacher. Ways to test fabric in stores are: 1) Check the cut edge of the cloth. If edge ravels easily or frays, special seam finishing techniques will be required. 2) Crush a corner of fabric in your hand for several seconds and release. If the fabric wrinkles easily, it will probably require ironing touchups. 3) Hold cloth between thumb and forefinger of each hand and stretch slightly. If fibers separate using this method, they may also pull apart at the seams on a garment. 4) Examine the grainline. Yarns should be at right angles to one another. If not, the hang of the garment will be affected. How can these tests aid you in judging fabrics for sewing projects and fabrics used in ready-to-wear garments?

COMPETENCY: *Ability to care for clothing appropriately*

SUB-COMPETENCIES:

Plan facilities for proper storage of clothing.

Launder clothing using appropriate equipment, procedures, and products.

Remove spots and stains using appropriate products and techniques.

Utilize appropriate techniques in caring for special fabrics.

Follow appropriate procedures for daily clothing care.

Utilize appropriate procedures for packing clothing.

CONCEPTS

VIII. Storing and Caring for Clothing
  A. Planning clothing storage
    1. Organizing storage space
    2. Adding extra storage space

LEARNING AND EVALUATION EXPERIENCES

Brainstorm to determine advantages of planning storage space for clothing. Discuss how well organized storage space can save time and energy, protect clothing, and affect the amount of time you spend dressing every day. Why is it easier to be well-groomed when you have a neat well-organized clothes closet? Is care of clothing minimized when clothes are stored correctly? How can you prevent garments from wrinkling while they are hanging in a closet?

Study selected references to gain a better understanding of organizing clothes storage space. Share your findings with classmates. Make a class list of guidelines for planning clothes storage. Should only clothing items be stored in a clothes closet? Explain. Discuss where soiled clothes should be kept before laundering.

Work in small groups to plan a closet using the storage principles previously identified. Organize the closet for convenience and for minimizing clothing care. Plan to use closet accessories as needed. If you plan to make any of the closet accessories, include magazine pictures, directions, or sketches in your report. [NOTE TO TEACHER: Students can make or purchase closet accessories as a home experience.] A diagram of the closet should be included in the report. The diagram should show all rods, shelves, hooks, etc., to be in the closet. Summarize why specific storage decisions were made. Present your report to the other groups. [NOTE TO TEACHER: The students should use realistic closet measurements for this project. They should plan closets for both male and female students. As an alternative to this activity, students can organize a closet at home and report their progress. Photographs of the project could be used instead of the diagrams and pictures.]

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

Brainstorm to name places where clothes may be stored when additional storage space is needed. Examples: drawers, shelves, under the bed, boxes, chests, trunks, hooks, garment bags, shoe racks, and wire-grid and plastic systems. Discuss inexpensive household articles which can be used for storing clothes. Examples: plastic bags, boxes (including shoe boxes), baskets. What clothing and accessories can be stored on the back of closet doors which open out? Discuss some solutions for hanging clothes in a room without a closet. For example: broom handles fastened across a corner, back-of-the-door racks, and portable closets. Discuss creative methods of adding storage space, such as a shelf for doubling shoe storage space made by placing a long board on several bricks. [NOTE TO TEACHER: Floor storage, lowered clothes rods, and shelves within reach are storage ideas that will be helpful for handicapped students.]

B. Laundering clothes
   1. Sorting
   2. Selecting correct settings
   3. Selecting and using laundry products
   4. Drying clothes

Study selected references to gain a better understanding of laundry procedures. Discuss the steps necessary for machine washing. What is the purpose of sorting clothes? What factors should be considered as you sort clothes for laundering? Why should you separate fabrics that produce lint from other clothes? What might be the result of laundering a white athletic sock with dark-colored clothing? Why should full loads be washed whenever possible? What is a "suds-saver" cycle? How can soaking clothes before washing save energy? How can water-softening compounds reduce the washing time?

Work in small groups to research the fabrics to be laundered at a specific temperature. Plan a presentation for classmates. Use visuals to add interest to the presentation. [NOTE TO TEACHER: Students should research the fabrics to be washed at these temperatures: cold–60° F (16° C) to 80° F (27° C); warm–100° F (38° C); medium–120° F (49° C); hot–140° F (60° C) to 160° F (71° C). The terms "cold," "warm," "medium," or "hot" will be found on most textile labels.] Discuss how water temperature affects clothes during washing. Explain how the care label in a garment usually indicates the water temperature. Which water temperatures are most economical? How can you tell which water temperature to use? How much can you save by washing in cold or warm water instead of hot?

Identify laundry products by studying a display of laundry products currently available. [NOTE TO TEACHER:

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

Empty bottles, cans, and boxes can be used for the display. Detergents, bleaches, enzyme products, stain removal agents, water softeners, and fabric softeners should be included.] Discuss the purpose(s) of each product. Which laundry products should perform the best for specific tasks? Why? Discuss the difference in detergents and soaps. Why should you use the least amount of detergent that will give satisfactory cleaning results?

Select three advertisements for laundry products. Bring ads from magazines or newspapers to class or write down the claims made in ads on TV or radio. [NOTE TO TEACHER: Students might like to write or tape an ad for a favorite laundry product to share with classmates.] After discussing the ads, vote on the three products you think will be the most effective. Obtain samples of the three products receiving the most votes and use the products when doing laundry to see if they meet the advertising claims. Discuss the amounts required of the various laundry products and the cost per load. [NOTE TO TEACHER: Bring or ask students to bring samples of the laundry products to class. You will also need to bring a bundle of laundry to use.]

Work in small groups or individually to research a technique for drying clothes. Refer to selected references for information. Present the report to classmates. [NOTE TO TEACHER: Reports should cover drip-dry, line-dry, flat-dry, the automatic dryer, and a sweater dryer. A demonstration on what happens to 100% cotton in a hot dryer could also be included.] What does *drip-dry* mean? Describe *line-drying*. Explain the procedure for *flat-drying*. Name garments usually dried flat. Why should you check the care label for instructions before drying garments? Which method of drying uses the least energy? What equipment can be used for line-drying indoors? How can energy be saved when using a clothes dryer? How can you save energy by hanging garments up as soon as the dryer stops? Why is cleaning the filter important?

C. Spot and stain removal
   1. Types of stains
   2. Techniques for removal

Study selected references to identify the types of stains. What are *water-borne stains*? What are *oil-borne stains*? Give examples of each type of stain. Can a stain be both greasy and nongreasy? Explain. [NOTE TO TEACHER: Coffee with cream is an example of a stain that is both greasy and nongreasy.]

Study a stain removal chart to learn how to identify stains. Discuss the importance of identifying the stain as accurately as possible before trying to remove the stain. [NOTE TO TEACHER: Point out to students that after identifying the stain, they must decide whether to use a dry solvent or a water solution to remove the

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	stain. Dry solvents remove stains like paints, oils, ball-point pen marks, nail polish, and carbon black. Water solutions remove food stains such as egg, milk, ice cream, coffee, tea, fruit juices, and stains from grass, tobacco, wet inks, and Mercurochrome.]
	Identify common stains found in clothing Look at, smell, and touch the stains on swatches of a variety of fabrics. Check your identification of each stain with the tag on the back of the swatch. [NOTE TO TEACHER: Prepare two-inch square fabric swatches with stains including: chocolate, ink, lipstick, make-up, alcohol-based stains such as perfume, ball-point pen, milk, grass, blood, mustard, etc. Place the name of the stain on a tag on the back of the swatch. White adhesive tape can be placed on the back of the swatch and the name of the stain written on the tape.]
	Prepare a stain removal file. Bring to class information on the removal of three stains. List the type of stain, supplies needed for removing the stain, and any procedure or precaution to follow when removing the stain. Document the source of the stain removal process. Share the information with classmates. Discuss the stain removal process and determine the reliability of the process. Write the information for each stain removal procedure on an individual index card. File the cards in a small file box alphabetically according to the name of the stain. Refer to the file when removing stains. [NOTE TO TEACHER: An alternative to preparing a stain removal file would be to prepare a chart with stain removal procedures.]
	Work in small groups or individually to practice removing common stains from fabric swatches. Identify the stain and follow acceptable procedures for removing the stain. Use your stain removal file as a reference. Show classmates the results. Be sure to state the type of stain and the stain removal process used. Discuss why some stains will not come out.
D. Fabrics requiring special care 1. Handwashing 2. Dry cleaning 3. Ironing and pressing	Observe a demonstration on washing clothing by hand. Why is it best to hand launder some articles of clothing? Which fabrics usually require special care? List and discuss the steps for handwashing clothing. Why should you squeeze the water out of delicate clothes rather than wring or twist them?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Listen to a representative from a dry cleaning establishment discuss procedures used in dry cleaning and the approximate costs. Why do certain fabrics require dry cleaning? Should you check the care label before sending a garment to the dry cleaners, or is it safe to send all garments to the dry cleaners? Explain. When taking a knit garment, such as a dress or suit, to the dry cleaner, why should you tell them the original size of the garment? Why is it important to tell the dry cleaner if you have tried to remove a stain from a garment prior to bringing it to the cleaner? Why is it important to tell the dry cleaner the type of stain when you know what it is? [NOTE TO TEACHER: If it is not possible to have a resource person from a dry cleaning establishment speak to the class, students can interview dry cleaners and share the information. It may be helpful to prepare a list of questions and concerns students have on cleaning special fabrics in advance for the speaker. Students could also use the list of questions when interviewing dry cleaners.]
	Observe a demonstration on ironing various garments. Identify fabrics which require ironing. At what temperature should each fabric be ironed? How can starting with low-heat fabrics and working up to cottons and linens save energy when ironing?
	How does pressing differ from ironing? Which garments in your wardrobe would be pressed rather than ironed?
	Study references on irons. For what purposes is a dry iron used? A steam iron? A spray iron? What type water should be used in steam and spray irons? Why? How do you care for an iron?
E. Daily clothing care	Brainstorm to make a list of the aspects of clothing care and repair which would be considered daily clothing care. What is the advantage of following a daily clothing care routine? Does a garment *need* to be washed every time it is worn? Using the list as a reference, state ways you can improve your daily clothing care routine.
	Prepare a report on the proper care of clothing. Examples of topics: checking clothes for spots, stains or repairs needed before placing in closet, laundering or dry cleaning; folding; brushing and airing garments after wearing; hanging up clothing following appropriate procedures; ironing clothes in touch-up pressing. Base your report on information found in selected references, school library, and current magazines. Present your report to classmates, demonstrating when possible.
F. Packing clothes	Study pictures and descriptions of various types of luggage in magazines, catalogs, or on luggage labels. Discuss the advantages and disadvantages of various types of luggage.

CONCEPTS

LEARNING AND EVALUATION EXPERIENCES

Listen as a resource person gives tips for packing clothes and demonstrates how to pack clothes in various pieces of luggage. Prepare several questions in advance to ask the resource person. Include questions concerning the packing of toiletries, keeping clothes as wrinkle-free as possible, packing light for extended trips, and determining how to carry luggage when using commercial means of travel. [NOTE TO TEACHER: Possible resource persons include an airline flight attendant, traveling salesperson, or travel consultant.]

Divide into small groups. Given a specific travel situation, devise a packing list for a high school student. When planning the list, consider the season of the year, destination of the trip, probable or planned activities, type of luggage the students will be taking, and the method of transportation. [NOTE TO TEACHER: Identify students who have major types of luggage and have students bring one of each kind. Students can pack the items on the lists in the different bags. Situations to give students might include: flying to a state FHA/HERO meeting, riding on school bus for overnight trip, traveling in the family car for a week-long camping trip, traveling by commercial bus for a weekend youth retreat.] State the group's packing situation, identify items on the check list, and describe the procedure used in packing as well as the order of packing.

COMPETENCY: *Ability to analyze job and career opportunities*

SUB-COMPETENCIES:

Examine career ladders in the field of clothing and textiles.

Recognize personal attributes which contribute to employability in clothing and textiles jobs.

Determine educational requirements and training available for careers in the field of clothing and textiles.

Examine specific career opportunities related to clothing and textiles.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
IX. Exploring Careers in Clothing and Textiles A. Career ladders	Listen to a home economics teacher or school counselor explain career ladders for clothing and textiles careers. Discuss entry-level job opportunities related to clothing and textiles. [NOTE TO TEACHER: For resource persons, you might consider use of advisory council members knowledgable of job opportunities in the field of clothing and textiles.]
	Study references to identify opportunities for skilled, semiprofessional, technical, and professional jobs in clothing and textiles. [NOTE TO TEACHER: Use such resources as *Dictionary of Occupational Titles (DOT)* and *Occupational Outlook Handbook*. Other references may be available through the guidance counselor or school librarian.] Which of these job opportunities exist in or near your community?
B. Employment outlook	Listen to a resource person discuss present and future job needs in clothing and textile industries. What is the job outlook for the next five years? Are professional job opportunities in this field increasing or decreasing? Discuss local situations which might provide employment in the area of clothing and textiles. Discuss ways to find out about these jobs.
C. Personal qualities needed	Brainstorm to list characteristics and qualities needed by persons who work in the field of clothing and textiles. Did your list include the ability to get along with people? Dependability? Professional attitude? Neat and well-groomed appearance? Why is responsibility important for employability? How can you develop responsibility in yourself?
	Look through the classified ads in a local newspaper for employment opportunities related to the clothing and textiles industry. Circle the personal qualities listed for each job description. Share your findings with classmates.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
D. Educational requirements and training available	Identify educational preparation needed for various clothing and textiles occupations. Discuss high school subjects which provide a good background for a clothing and textiles career. What post-high school training opportunities are available? Listen to a panel of persons employed in clothing and textiles occupations describe the education and training they have acquired. What types of experiences do these persons feel helped them reach their present positions? [NOTE TO TEACHER: If possible, include an entrepreneur on the panel.] Study college and university catalogs to identify training available for clothing and textiles occupations. Visit the campus, if nearby, and talk with counselors and program directors; or visit with a local student enrolled in courses related to clothing and textiles at the college of your choice. Share your findings with the class. Listen to a local community college representative describe training opportunities and programs in clothing and textiles. What is the cost of the training? How long is the training? What are admissions requirements? What counseling and job placement services are available?
E. Job and career opportunities	View filmstrips or slides on careers related to clothing and textiles. Summarize main points. Relate these careers to your personal occupational desires. Look up descriptions of professional jobs related to clothing and textiles in the *Directory of Occupational Titles (DOT).* Study the descriptions and make a list of the careers in which you are most interested. Include descriptions of these careers in a list for future reference. Participate in a career day. Listen to persons from various clothing and textiles-related occupations discuss career opportunities, personal and educational requirements, salary range, working conditions, fringe benefits, job training required, and the advantages and disadvantages of their career. Prior to the career day, prepare a list of questions and concerns which relate to your specific clothing and textiles career interest. [NOTE TO TEACHER: When planning the career day program, include an entrepreneur as well as persons in other clothing and textiles related occupations. Other activities could include field trips to business establishments to give students the opportunity to observe and/or operate commercial machinery and equipment. If PELE or HECE programs are available, 10th grade students can be made aware of them through the career day activities.] The career day can be planned in cooperation with other home economics teachers. The home economics career day can be held during Home Economics Week or in conjunction with FHA/HERO activities.

PERSONAL FOCUS OPTIONS

Personal Focus: PERSONAL IMPROVEMENT

COMPETENCY: *Ability to improve personal appearance*

SUB-COMPETENCIES:

Assess personal appearance.

Express personality through clothing and appearance.

Improve perceived body proportions through clothing selection.

Choose flattering colors for skin, hair, and eyes.

Plan a basic wardrobe.

Accessorize garments creatively.

Improve personal grooming.

Improve own appearance through posture, exercise, and diet.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
A. Personal improvement 1. Self-analysis	Rate yourself on personal qualities such as health, weight/height relationship, figure irregularities, face, hair, clothes, poise, self-image, relationship with others, communication, and social abilities. Write an analysis of your deficiencies and strengths in these areas. Make a list of personal qualities you would like to improve. Develop a plan for making improvements. Make a list of faults you find with your shape and appearance. For each figure fault, identify ways to improve or camouflage the fault. Study yourself in a mirror. Evaluate how you look. Note your first impression. Do you look confident? Knowledgeable? Sure of yourself? Or do you look uncomfortable? Study what you are wearing. Note the effects of fabric, color, and pattern. Do they make you look heavier, shorter, taller, or thinner? How do shapes and lines of your clothes interact with your body? Could your appearance be improved? Arrange for an amateur photographer to shoot five black and white photos of you. Wear a bathing suit or body suit with your most-often-worn heel height. Select a plain background outside in the shade if the day is bright and in the open if the sky is overcast. The photos should include full-length front view (face the camera with your hands at your side yet slightly away from your body; have feet parallel with weight evenly distributed; look

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	straight ahead; have camera at belt level); full-length backview (feet parallel; stand straight, looking straight ahead; camera at belt level); full-length side view (toes and head pointing straight ahead; one shoulder, hip, and ear toward the photographer); head and shoulders front view (hair wet and combed back from face; look straight into camera, lower jaw parallel to ground); head and shoulders profile (90 degree angle to camera). Obtain an 8" X 10" print of each picture. Study the pictures to evaluate your hair, face, body proportions, and overall appearance.
2. Expressing personality through clothing and appearance	Study a variety of resources to determine the role clothing plays in expressing personality and in influencing others' opinions. Determine your personality type, such as dramatic, sporty, natural, romantic, youthful, or classic. Can you wear more than one look? Are you aggressive or shy? How can you soften the impression you make or make a stronger visual impact with the clothes you wear? Write a description of how you can use clothing to project your personality.
3. Improving body proportions	Refer to your previous analysis of your body proportions. For each area of your body, indicate whether you want to emphasize, de-emphasize, widen, narrow, lengthen, or shorten the area visually. Note ways you can accomplish each desired change by using fabric, texture, silhouette, construction, seams, patterns, trim, neckline, sleeve length, sleeve construction, jacket shape, jacket length, and accessories.
4. Choosing flattering colors	Using a guide to color selection, analyze your color history (the colors you have found most flattering to you in the past). Determine whether your skin has blue undertones or golden undertones; identify colors recommended for your skin, hair, and eye coloring; then try various fabrics and makeup colors to determine which are most flattering to you. Test the makeup and fabric colors in natural day light. Cover your clothes with a large white shirt or sheet. If your hair color is not your natural hair color, cover your hair with a white scarf or towel. Get two to four people to assist with the test. Using large squares of cloth, determine what colors look good on you. Use tints and shades of each color in the color wheel. Note the effects of each color on your face. For each color tested, indicate whether the color looks best on you as a pure color, as a tint or shade, or as a bright or dull intensity. Compare your findings with references on colors. Develop a set of color swatches based on your findings to aid you in shopping for clothing. [NOTE TO TEACHER: *Look Like Yourself and Love It!* by Jane Sergerstrom, Triad Press, Dept. L, P.O. Box 42006, Houston, TX 77042, 1980, is a personal improvement book which describes clothing and dress for both men and women. It includes a chapter on color.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Study references to determine ways colors can be used to enlarge, diminish, emphasize or de-emphasize various parts of the body. How can you use color to improve your body proportions? If you see yourself as too short, how can your clothes make you look taller? If you see yourself as too tall, how can your clothes make you look shorter? What effects do clothes have on the appearance of the thin person? The heavy person? Using overlays of clear acetate over 8" X 10" photos of yourself, draw the structural and decorative lines of various garments. Adjust the hem length to find the most flattering length. Analyze the effects of the lines in each garment. Try altering the effect by changing the lines. Sketch side and back views of the more flattering styles. Cut fabrics to fit the silhouette of each garment. Analyze the effects of dark and light colors on the appearance of the garment on "you." What lines, colors, and styles were most flattering? Try on similar styles in clothing departments or stores and check the results in a full-length mirror.
5. Planning a basic wardrobe	Develop a basic wardrobe plan which includes appropriate basic garments. For women, basic garments include coat, jacket, skirts, pants, blouses, sweaters, and dresses. For men, basic garments include coat, suit, sports jacket, slacks, shirts, and sweaters. What are the characteristics of these basic garments? Find a picture of each type of basic garment which could be appropriate for you. How many of each item are needed for a minimum wardrobe? Select a basic color for your wardrobe. Then choose secondary and accent colors which work well with the basic color. Develop a basic wardrobe plan using the color scheme. Which garments and accessories should be in a basic color? Which can be secondary or accent colors? For women, why should coat, jacket, skirt, and pants be in basic colors? For men, why should suit and coat be in basic colors? Which garments can be in secondary colors? In accent colors? Study references and men's and women's fashion magazines to identify classic styles which have been popular for years. Sketch or collect pictures of these classic designs. How could building a wardrobe around classic designs expand your wardrobe while saving money?

CONCEPTS **LEARNING AND EVALUATION EXPERIENCES**

Find pictures of six items you could add to your basic wardrobe when you desire to expand it. Explain how you would use each item. Be sure the color, construction, and fabric of each item blend with the companion items of your basic wardrobe. Study references to identify a minimum list of underclothes and accessories for a basic wardrobe.

Inventory your wardrobe. Make a list of the garments which are now in your wardrobe. Indicate the color and type of each garment. Indicate the season(s) for which each would be appropriate. Indicate the condition of each garment. Try on garments you are not certain still fit. Decide which garments to keep, discard, repair, or remodel. Make a chart listing each major item of clothing and the other items and accessories which can be worn with it. Analyze the appropriateness of your wardrobe for the activities in which you are involved. Categorize your activities as school/work, casual, active sports, and special occasion. Were there any gaps in your wardrobe? Do you have more of some types of garments than you need? Can one well-selected garment work for several activities? Which garments in your wardrobe fit your basic wardrobe plan? Decide what new additions are needed. Research a variety of sources for the items you need. Consider sources such as specialty stores, department stores, mail order stores, discount stores, thrift stores, and garage sales. Compare costs and selection of garments from each source. Which sources best fit your needs? Decide which items to purchase within your budget.

Identify your major goal after high school, such as college, vo-tech school, job, or homemaking. Study references to determine what clothing would be appropriate for your anticipated activities. Estimate the amount of money you will have to spend on your wardrobe. Identify clothing from your current wardrobe which would be appropriate. Determine what new items would be needed. Plan a workable wardrobe which could be purchased within your budget. Indicate colors and styles which would be appropriate. Find pictures of suitable garments in advertisements or clothing catalogs. Make a chart showing the different looks which could be created with the items in the wardrobe.

Study several references on dressing for work. Identify garments which are considered appropriate and inappropriate for business wear. What colors are considered best for business wear? How do clothes contribute to success in business?

Plan an outfit for a job interview. Identify a job you might want to apply for. Interview an employee in the

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	business. What does the employer look for in terms of appearance in a person applying for the job you identified? How can appearance affect an interviewee's chances of being hired? Study references to identify the effects of color in clothes worn to a job interview. How important is grooming? How important is knowledge of clothes appropriate for the job? Develop a display, demonstration, or bulletin board to illustrate appropriate clothes for the job interview.
6. Accessorizing garments	Bring a basic garment and a variety of accessories to class. Practice accessorizing the garment in a variety of ways using ties, scarves, belts, shoes, stockings, socks, jewelry, hats, etc. Experiment with scarves and ties to achieve a variety of looks. Tie scarves and ties in a variety of ways and note the effects. Try to change the appearance of one garment by using different scarves or ties. If you wear glasses, study references and visit retail optical stores to learn about eyewear available and how to choose eyewear for your face shape, facial features, and coloring. What are recent trends in eyewear? How can eyewear serve as an important accessory? How can eyewear help to protect your image?
7. Improving personal grooming	Check your daily and weekly grooming habits. Identify improvements needed. Make a plan for improving grooming habits. Study references to identify products and procedures best for you. Practice until you develop new grooming habits. Note the effects on your appearance. Study current periodicals to identify hair styles which are currently popular for women and men. Use construction paper the color of your hair to block all of a bust photograph of you except your face. Using an overlay of clear acetate, draw different hair styles to see which is most flattering to your face shape. How can a basic hairstyle be varied for various occasions? Make a plan for improving your hair. Put your plan into action and report the results. Study references to determine what hair style would be most becoming to your face shape and body proportions. How can a man's facial shape be improved by well-shaped sideburns, moustache, or beard? How can a woman's facial shape be improved by carefully applied make-up? How can a hair stylist help you find a becoming hair style? What type shampoo is appropriate for your hair? How often does your hair need to be washed? How can you get rid of dandruff? What kind of hair dryer is best for your hair? What kind of brush and comb do you need? How should you use a hair dryer in styling your hair?

If you are a male and would like to change the shape of your sideburns, moustache or beard, draw various shapes on clear acetate placed over front and side bust photos of yourself. If you decide to make a change, let your beard grow for about five days, then have a hair stylist draw a suitable beard design on your face with an eyebrow pencil, and then trim your beard to those dimensions. Let the beard grow in from there, trimming to follow the hair stylist's guidelines.

If you wear makeup, study references to learn how make-up can be used to improve your appearance and to correct facial flaws. Take an inventory of your makeup needs. Work with a partner or a professional to determine the most appropriate makeup products, colors, and application for a natural looking you. Practice applying makeup using the techniques you learned until you can achieve a flattering natural look. What reactions did you get from friends and relatives?

Study your nails carefully. Do you have any of the following problems: cuticle overgrown, cuticle torn, nail misshapen, ridge on nail, nail cracking, nail split? Do you bite your nails? What shape are your nails? How may your diet, health, preventive care, weekly and daily care affect the appearance of your nails? What nail care products do you need for manicuring your nails? Give yourself manicures and pedicures regularly for several weeks. What is the effect on the appearance of your nails?

Study references about care of teeth. What daily routines do you follow in caring for your teeth? What tooth care is needed to prevent plaque, tartar, and periodontal disease?

Visit a skin care professional or do a self analysis to determine whether your skin has too much or too little oil, dryness, blemish, etc. Study references to determine what skin-care products your skin needs. What are some inexpensive substitutes for the more expensive skin care products? Develop a personal skin-care plan. Put the plan into action and write a weekly report of results. What types of skin problems require a doctor's care? What types of sun protectors are available? Which do you choose? What types of soap or cleaner are available? What other skin aids does your skin require? What is the best razor for you? What fragrances are available?

If you wear fragrances, research the history of perfume, fragrances available, male and female reactions to scents, procedures for selecting a scent, and tips on using fragrance. What are the differences between the various

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	forms in which fragrance is available? Are you allergic to any fragrances? Identify various families of fragrances such as woodsy, floral, and spicy. For what occasion is each type fragrance appropriate? Do a cost comparison of various types and forms of fragrance. Which are most expensive? Least expensive? What are some homemade products which can be prepared to reduce the cost of using fragrances?
8. Improving appearance through posture, exercise, and diet.	Determine ways you can improve your appearance through posture, exercise, or diet. Practice good posture when standing, sitting, bending, and walking until it becomes natural. Study references to identify exercises to improve your body shape. Choose an appropriate activity such as walking, jogging, cycling, swimming, rope skipping, roller skating, ice skating, dancing, aerobic dance, tennis, water skiing, snow skiing, cross-country skiing, handball, squash, volleyball, basketball, or football. Schedule time regularly for the activity. After a few weeks check the effects on your shape. Work with a partner to take your personal measurements. Compare your measurements and your weight to your ideal measurements and weight for your height, age, and body frame. Determine whether you need to gain weight, lose weight, or maintain your weight. Adjust your diet and activity level to reach or maintain your ideal weight. [NOTE TO TEACHER: One pound of body weight is equal to 3500 calories. To gain or lose one pound a week, activity and/or diet must be adjusted by 500 calories a day. Remind students to check with their physicians before beginning a weight reduction program.] Develop a plan to improve your appearance through posture, exercise, or diet. Put the plan into action and write a weekly report of the results. Develop a schedule to assist you in areas where you need improvement such as rest, exercise, recreation, weight control, posture, skin care, hair care, wardrobe care, or development of relationships. Indicate when you will devote time to each area and how you will spend that time. Make changes in your plan as improvements occur so that the plan continues to fit your needs.

Personal Focus: FAMILY CLOTHING

COMPETENCY: *Ability to select appropriate clothing for family members throughout the life cycle*

SUB-COMPETENCIES:

Utilize consumer skills in buying family clothing.

Plan appropriate clothing for college or a job.

Plan appropriate clothing for a wedding and first year of marriage.

Plan attractive maternity clothing to accommodate physical changes during pregnancy.

Select appropriate clothing for children.

Select men's clothing for a specific individual.

Select women's clothing for a specific individual.

Select appropriate clothing for the middle-aged and elderly.

Select appropriate clothing for the handicapped.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
B. Family clothing 1. Buying family clothing	Identify the steps in making family clothing decisions including: defining the problem, defining expectations, defining alternatives, selecting the best alternative, putting the decision into action. Apply this procedure to making a specific family clothing decision. Write a brief report of the results. What factors affect family clothing decisions? How can climate and home temperatures affect clothing decisions? What is *clo value?* What considerations should be made to select clothing for thermal comfort? From what sources do families acquire clothing? In what forms may clothing be purchased? Where may clothing be purchased? What are the advantages and disadvantages of different places of purchase? What consumer skills are useful in buying family clothing? What methods of payment may be used for family clothing? Study a variety of resources and interview families you know to determine how much families typically spend per year to clothe various family members. What percentage

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	of family income does the average family spend for clothing? How has this amount changed in the last thirty years? Where do families shop for clothing? Summarize your findings in chart form.
2. Clothes for college or a job	Plan a college wardrobe. Study references such as *Seventeen, Glamour, Mademoiselle, Young Esquire,* and college bulletins and publications to obtain information on the college student's clothing needs. Interview local college students to obtain additional information. What activities need to be considered? What is a typical wardrobe for a college student? How do current fads affect choices? How can a wardrobe be planned on a limited budget? Plan a wardrobe for a young employee. Identify three jobs you would be interested in pursuing after high school. Interview employees in those jobs to determine what attire is appropriate on the job. What types of garments and accessories should be avoided? What garment features would present safety hazards on the job? How much wear would the garments receive? Can the garments be worn for other activities? If so, how can they be integrated into your existing wardrobe? Would some garments already in your wardrobe be suitable on the job? For each type job, outline what you would wear each work day of the week; choose from the garments in the wardrobe you planned.
3. Clothes for wedding and first year of marriage	Study a variety of resources to identify clothing needed for a formal, semiformal, or informal wedding. Research the cost of garments for each type wedding. How can the cost of wedding garments be reduced by shopping effectively, renting, borrowing, or making or remaking wedding garments? Interview several newly married couples to determine what new clothing, if any, they purchased for their wedding trip and first year of marriage. What factors influenced their decisions? Have they been pleased with their decisions? Did the garments purchased fit into their lifestyle after marriage? What garments already on hand were utilized?
4. Maternity clothes	Visit maternity clothing stores and departments and study references to identify maternity fashions available. What physical changes during pregnancy affect wardrobe needs? When should a woman begin wearing maternity clothes? How do activities, climate, season, location, and cost influence decisions? Find pictures of maternity fashions which 1) conform to the natural contours of pregnancy, 2) camouflage the middle contour, or 3) focus attention on the upper portion of the body.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Relate basic design principles to selecting maternity clothes considering figure type, colors, and fabrics. What types of maternity apparel are available? What items might make up a basic maternity wardrobe? What additional items might be needed if the pregnant woman works, has an active social life, or participates in active sports? How can maternity wardrobe needs be reduced if the family budget is limited? What garments could also be appropriate for post-maternity wear?
5. Clothes for children	Study references and observe young children to identify physical changes which occur during the preschool years. What items are suggested for a layette? What additional items are needed at six to eight months? What considerations are important in selecting clothing for infants? What items are appropriate for preschool children's wardrobes? What considerations are important in selecting clothing for preschoolers to allow for rapid growth? What features encourage self-help? What special clothing requirements may children have in cold temperatures? In warm temperatures? How do clothing needs change during elementary school years? How does the child's increasing independence affect clothing decisions? How can the cost of children's clothing be reduced?
	Study catalogs and advertisements and visit children's clothing stores and departments. Identify the types of garments available for infants, toddlers, preschoolers, and school-aged children. Plan one wardrobe for a boy and one for a girl of different ages. Know the age, height, weight, and other measurements of the two children for whom you will be planning a wardrobe. Refer to size charts to determine the correct sizes needed for various garments for each child. Make a list of the clothing items for each child. Visit a store that sells these items or locate the items in a clothing catalog. Make a list of each item, its description, fiber content, needed size, color, and price. Include pictures of garments, if possible. You cannot spend more than $100 for each child.
6. Men's clothing	Study references to identify styles, features, and terms associated with men's clothing including coats, jackets, pants, shirts, vests, sweaters, belts, shoes, hats, ties, formal wear, sports attire, underwear, and jewelry. What fabrics, colors, textures, and patterns are popular in men's clothing? How are various items of men's clothing sized? What are indications of good and poor fit in various men's garments? What are quality features to look for when shopping for men's clothing? Can men's clothing be bought as separates to accommodate figure problems?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Visit men's clothing stores and departments to study the types and variety of garments and accessories available. Practice coordinating various items of men's clothing and accessories. What effects do color, pattern, texture, and degree of formality have on the coordination of men's clothing? Trace fashion changes in men's clothing for the past fifty years. What trends have developed? What cycles have occurred? What fads have come and gone? Collect pictures or make line drawings of the trends, cycles, and fads of the past fifty years.
7. Women's clothing	Study references to identify style features and terms associated with women's clothing including coats, jackets, suits, skirts, pants, blouses, shirts, sweaters, undergarments, sports attire, formal wear, and accessories. What fabrics, colors, textures, and patterns are popular in women's clothing? How are various items of women's clothing sized? What are indications of good and poor fit in various women's garments? What are quality features to look for when shopping for women's clothing? In what price range is each item available? Visit women's clothing stores and departments to study the types and variety of garments and accessories available. Practice coordinating various items of women's clothing and accessories. What effects do color, pattern, texture, and degree of formality have on the coordination of women's clothing? Trace fashion changes in women's clothing for the past fifty years. What trends have developed? What cycles have occurred? What fads have come and gone? Collect pictures or make line drawings of the trends, cycles, and fads of the past fifty years. Collect pictures of various accessories for men, women, and children including gloves, handbags, hats, belts, umbrellas, and jewelry. Make a list of terms related to these accessories. Indicate whether each accessory is most appropriate for dress, work or school, or casual wear.
8. Clothing for the middle-aged and elderly	Observe middle-aged and elderly persons and study references to identify physical changes which occur with aging. How do body contours change? What size ranges and styles are available to accommodate these changes? To what age group are current fashions designed to appeal? How may physical changes affect the type of clothing selected? How does personal coloring change with age? How do changes in hair color and skin color affect how becoming various colors are? What special clothing requirement do elderly persons have in cold temperatures? In

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	warm temperatures? How can climate affect the size of one's wardrobe? The amount of money spent on clothing? What similarities and differences are found in the clothing of younger, middle-aged, and aged men and women? How can garment design or selection improve the appearance of persons as they grow older? Interview 10 elderly persons to identify their concerns about clothing. How do the concerns of men and women differ? How are they similar? What features do elderly persons have the greatest difficulty finding in clothing? What efforts are clothing manufacturers making to meet the needs of the elderly?
9. Clothing for the handicapped	Listen to a person who works with the handicapped describe various clothing needs of handicapped persons. What ready-made clothing can be utilized by handicapped persons? What features should the consumer look for? From what sources is specially adapted clothing available to meet these needs? Interview a handicapped person to learn what clothing-related problems the person has encountered. Discuss your findings in class. Make a list of clothing characteristics needed by persons with various handicaps: blind, limited energy, limited hand use, limited arm use, walks with crutches, wears braces, confined to wheelchair, confined to bed. Separate features needed by males and females. What problems have the persons you interviewed encountered in obtaining clothing to meet their needs? Visit stores and study catalogs to determine the availability of clothing with features which meet the needs of persons with specific handicaps. Find garments or patterns which could be adapted to include the needed features. Write an article for your local newspaper or develop a handbook for handicapped persons. In the handbook, include sources of adapted clothing and directions for making clothing adaptations at home. If you sew, adapt a garment to fit the needs of a handicapped person you know. Examples: add velcro closings to shirt, blouse, or pants; use elastic between two buttons to close a cuff without the need for buttoning and unbuttoning; pre-tie a tie and connect the ends with elastic; use oversized buttons or zippers. Share the adapted garment with the class. If possible, have the person it was designed for model the garment or take a picture of the person wearing the garment.

Personal Focus: BEGINNING CLOTHING CONSTRUCTION

COMPETENCY:

Ability to construct or alter clothing for self and/or family members

SUB-COMPETENCIES:

Select an appropriate pattern for a clothing construction project.

Alter a pattern to fit an individual.

Prepare fabric for cutting.

Layout a pattern for cutting.

Cut out a pattern.

Mark garment pieces in preparation for construction.

Construct a garment utilizing basic construction techniques.

Fit and adjust a garment during construction.

CONCEPTS

C. Beginning clothing construction
  1. Selecting and fitting a pattern
     a. Judging difficulty
     b. Measuring for pattern size
     c. Choosing a pattern
     d. Checking pattern fit

LEARNING AND EVALUATION EXPERIENCES

Study selected references and list common clothing construction terms. Cite definitions for these terms. Why is it important to know basic construction terms?

Listen to your teacher describe how to determine whether a pattern is difficult or simple. Why do fewer pattern pieces usually indicate a simpler garment? How do construction techniques such as tucks, scallops, buttonholes, and points add to the difficulty of a pattern?

Refer to patterns and pattern books to find examples of easy-to-sew, difficult, and extremely difficult patterns. Discuss characteristics of the patterns such as number of pieces, complicated or easy-to-follow instructions, difficulty of construction techniques, etc. Discuss problems which could result in using a pattern requiring skills which are too difficult for one's ability.

Select patterns suitable for a person beginning to sew, a person with limited experience, and a person with advanced sewing skills. Select two patterns for each description. As the patterns are selected, keep a list of the reasons why you categorized each pattern as you did.

View a film loop or transparencies on taking body measurements. Work with a partner to take your exact body measurements. Record your body measurements. [NOTE TO TEACHER: Use Transparencies 27-29 on body measurements. You may want to duplicate a measurement chart, and give to each student to be filled in with her or his measurements. To give students a better

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	understanding of taking body measurements, you can demonstrate the measuring procedures on a student.] Compare your body measurements with those on pattern envelopes to determine the size pattern needed. Choose pattern difficulty to match your sewing skills. Have pattern style and size approved by your teacher before purchasing. Study selected references or observe teacher demonstration on how to check pattern fit. Discuss how to determine any needed adjustments on the pattern. Compare your exact body measurements to pattern measurements excluding darts, hems, seam allowances, and front extensions. Allow ease for body movement and proper design fit. Pin front and back garment pattern pieces together at seam lines. Place pattern on body to test pattern for fit. Determine any alterations to be made in pattern pieces.
e. Basic pattern alterations	Study selected references to gain a better understanding of the basic steps in making pattern alterations. Look at sample pattern pieces which illustrate basic alterations. Watch as your teacher demonstrates the steps in making basic pattern alterations. [NOTE TO TEACHER: You may want to give students a pretest to determine their skills in making pattern alterations. Identify and demonstrate pattern alterations such as lengthening; shortening; widening; narrowing; and adjusting darts, neck size, and sleeve length. Be sure to cover basic math calculations used in making alterations. Basic alterations techniques are included in Transparencies 80 and 81. The transparencies can be used to introduce or summarize your demonstration. A student with higher level skills could do the demonstration.] Alter pattern for personal use. Refer to sample alterations and consult with teacher for assistance. [NOTE TO TEACHER: Each student can alter the pattern chosen for class sewing project.]
2. Fabric preparation a. Straightening fabric b. Preshrinking fabric	Study references to identify the meaning of *preshrinking* fabric. Why should fabric be preshrunk? Discuss methods of preshrinking fabrics. How will you know if you need to preshrink a fabric? Do different fabrics require different methods of preshrinking? Explain. Is it necessary to preshrink the trim, zipper, etc? Why or why not? Preshrink fabric chosen for your class sewing project. Before preshrinking the fabric, discuss the method you plan to use with your teacher.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	View a demonstration on fabric preparation. Discuss what is meant by *crosswise grain, lengthwise grain, bias, true bias, ribs, courses,* and *selvage.* Watch as your teacher shows how to check the grain of fabric and the correct procedure for straightening fabric. How can you determine the right side of fabric? [NOTE TO TEACHER: Use fabric suitable for class projects for the demonstration. Demonstrate procedures for checking grain, straightening ends of fabric, and straightening fabric grain.] Discuss the definition of *grain* as it applies to fabric. Can the grain of all fabrics be straightened? Explain. List the characteristics of fabrics that are off-grain. [NOTE TO TEACHER: Pull a crosswise thread of a printed fabric to illustrate off-grain printing. A T-square may be used to find right angles.] Summarize the differences between fabrics that are on- and off-grain. How can you check the grain of fabric before you buy the fabric? Why is it important to consider the grain of fabric? How does grain affect the finished garment? Why is it necessary to straighten fabric before cutting out a garment?
	Look at samples of fabrics that have been printed off-grain. Demonstrate the hang or drape of fabrics printed off-grain. [NOTE TO TEACHER: This is particularly effective using an off-grain printed plaid.] Discuss the results of using fabrics printed off-grain in relation to using solid fabrics which are off-grain.
	Determine the most appropriate method for straightening the fabric you will be using for your class sewing project. Check the method with your teacher. Straighten the fabric you have selected for your class project. Be sure to follow the appropriate method. If you need to pull your fabric to straighten the ends, work with a partner.
3. Pattern layout	Study the guide sheet for the pattern you plan to use for your class project. Determine which layout to follow. Circle the pattern layout appropriate for your class sewing project. Study the terminology and the markings used on the pattern pieces.
	Observe a demonstration of proper pattern layout and pinning. [NOTE TO TEACHER: Include correct methods for placing pattern pieces on straight of grain, placing on fold, placing for nap or one-way designs if needed, etc.] On a sheet of paper to be used later, write rules for placing and pinning pattern pieces on fabric. Why should wrinkled pattern pieces be pressed with a warm, dry iron before using? Why should you place large pattern pieces on the fabric first? Why is it important to place all of the pattern pieces on the fabric before cutting? Explain how to make certain each pattern piece is on the grainline

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	or straight of the fabric. Discuss why you should line up the grainline of the pattern piece with the grainline of the fabric. Why should you pin the points of each grainline arrow before pinning the remainder of each pattern piece? Where should you first pin a pattern piece placed on a fold? How close should pins be placed? In what direction should pins be placed? Why should pins be kept out of cutting lines? Predict the results of cutting and using an incorrectly placed pattern piece.
	Follow the pattern layout directions to place and pin the pattern on fabric. Use the pattern layout and fabric selected for class sewing project. Did you check your pattern layout to learn if your fabric should be folded lengthwise or crosswise? Does your pattern call for one part to be cut on the lengthwise fold and another part on the crosswise fold? Do you fold the fabric with the right side or the wrong side to the inside? What should you do when you can't tell the right side from the wrong side of fabric? Ask your teacher to check your work.
4. Cutting	Watch a demonstration on the proper procedures for cutting out a garment. [NOTE TO TEACHER: Demonstrate how to: hold scissors properly, keep fabric flat, use directional cutting—cutting in the direction of grain, cutting around notches, etc.] Why should you follow the cutting arrows illustrated in the seam lines of each pattern piece? Why should cutting be done with long even strokes? Should pattern notches be cut in or out? Why? How should double or triple notches be cut? Discuss the importance of walking around the table to cut out the pattern rather than moving the fabric to a more convenient position. Should pattern pieces be left pinned to the fabric after they are cut out? Explain.
	Cut out garment from fabric using correct pattern pieces for your class sewing project. Did you use long, even strokes? Did you cut the notches outward? Did you walk around the table rather than move the fabric? Did you keep the fabric flat on the table? [NOTE TO TEACHER: If the fabric is longer than the table, suggest students place one end of the fabric on a chair to prevent the fabric from stretching.] Have your teacher check your work.
5. Marking	Study selected references to identify reasons for transferring pattern markings to fabric. Which markings need to be transferred? Should seam lines be marked? Why?
	Watch a demonstration on how to mark fabrics. Why is it necessary to transfer pattern markings to fabric? How important is accuracy in transferring markings from pattern to fabric? Cite factors to consider in choosing a method for marking fabric. How does the fabric color influence the color of tracing paper or chalk used for marking? Do all marking tools work equally well on

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	all fabrics? Why? What is often used for marking firmly woven and knitted fabrics? On which side of the fabric are the pattern markings traced? How can you avoid the permanent markings of colored tracing paper on some fabrics? How can you protect a tabletop when using a tracing wheel? How can a ruler be used to help trace straight lines when using the tracing wheel? Which fabrics may be marked with tailor's chalk or tailor's pencil? Do the tailor's chalk and pencil markings rub off easily? Which fabrics are usually marked with tailor tacks? Should you remove all the pins from pattern pieces when marking or should you adjust the pins that are in the way?
	Summarize correct procedures for each method of marking pattern pieces. What are advantages and disadvantages of each marking method? How do you decide which method is the best to use for a fabric? Give examples of marking methods suitable for specific fabrics.
	Practice marking different fabric samples with tailor tacks, tailor's chalk, thread tracing, and tracing paper and wheel. Identify type of fabric sample and explain which marking method would be most appropriate and why. [NOTE TO TEACHER: Supply students with samples of various fabrics to mark.]
	Determine a marking method suitable for the fabric chosen for your project. Discuss the marking method you plan to use with your teacher. Use correct marking techniques to transfer pattern markings to the fabric. Have your teacher check your work.
6. Basic construction techniques a. Unit construction	Study references to learn what is meant by *unit construction.* Discuss sections of specific garments that should be treated as units in construction, such as shirt back, shirt or bodice front, sleeves, collar, and pants front or back. Explain procedures for handling each unit.
	Summarize construction steps to be performed before joining one section of a garment to another. Look at the unit construction sewing instructions on a pattern guide sheet. Explain how unit construction contributes to an organized way of working.
b. Staystitching	View transparencies to learn about staystitching. Define *staystitching.* [NOTE TO TEACHER: Use Transparencies 31-35.]
	View samples of fabric that have been staystitched. Is staystitching done through a single layer of fabric or through several layers? How close to the raw edges of the fabric should staystitching be placed? Do all of today's fabrics need staystitching? Explain.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Observe the necklines of two garments, one which was staystitched and one which was not. [NOTE TO TEACHER: Let students discover through discussion which neckline has been staystitched.] Explain the differences in the two necklines. Point out the neckline which has been staystitched. Why is staystitching necessary? What other parts of garments need to be staystitched?
	Watch a demonstration of the proper way to staystitch. [NOTE TO TEACHER: An advanced student can demonstrate staystitching. Be sure to check the student's demonstration before it is presented to class.] Take note of the direction to stitch and staystitch in relation to the seam. Why is it important to stitch in the direction of the grain? Is it necessary to staystitch edges cut on the lengthwise or crosswise grains? Why? Why is the bottom edge of a skirt or pants not staystitched?
	Examine the garment pieces of the pattern you are using for your sewing project. Determine where you need to staystitch. If you are unsure of which direction to stitch, refer to the pattern piece and follow the arrows or presser foot illustration in seam lines. Staystitch the garment pieces in the appropriate place and direction.
c. Hand stitches	Study references to identify basic hand stitches. When are hand stitches used in garment construction? Which stitches are temporary? Which are permanent? How do the two types of stitches differ?
1) Basting	Study selected references and identify the types of basting including machine basting, pin basting, and hand basting. Name the types of basting. Define basting. Discuss the reasons for basting. List the steps in garment construction likely to require each type of basting. State procedures in doing each type of basting.
	Observe a demonstration on the different types of basting including pin basting, hand basting, and machine basting. [NOTE TO TEACHER: Use Transparency 36 on basting. Most hand stitching illustrations are for right-handed persons. Left-handed students should use the opposite of the hand and horizontal directions indicated. It may be helpful to left-handed students to place a mirror beside diagrams and the demonstrator's hands to reverse the image. This enables left-handed students to see the exact position for the work and the hands of a left-handed person.] Should you pin garment pieces together before basting? Why? Should you use a contrasting or matching thread when basting? Why should you begin basting with a knot in the thread if hand basting or with a backstitch if machine basting? Is basting considered a temporary or permanent stitch? When is it best

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	to use pin basting? How should pins be placed in the fabric when pin basting? When should machine basting be used? What length stitch is best for machine basting? Where do you stitch when machine basting? What are the three kinds of hand basting stitches? How is slip basting used in matching stripes, plaids, and other designs?
	Baste your class sewing project as needed. Use the basting method best suited for your project. Have your teacher check your work.
2) Permanent hand stitches	Observe demonstrations of hand-heming stitches including the pickstitch, catch stitch, blanket stitch, vertical hemming stitch, and slant hemming stitch. What type needle is used? What color thread? How large are the stitches? How closely spaced are the stitches? How is drawing or puckering prevented? How is the work held? How is the needle held? How is the thread fastened? How are the different hemming stitches formed.
	Apply the appropriate hand-hemming stitch to your personal focus project as needed. Study illustrations of the stitch selected before beginning. Compare the finished hand-work with samples provided by the teacher. Ask the teacher to check your work.
3) Other permanent hand stitches	Watch demonstrations on forming permanent hand stitches which are mostly used for finishing details, including the running stitch, whip stitch, overcast stitch, back stitch, and French tacks. How are each of these stitches formed? Where may each be used?
	Apply appropriate permanent hand stitches when finishing details on your personal focus project. Study illustrations of the stitch chosen before beginning. Compare the finished handwork with samples provided by the teacher. Ask the teacher to check your work.
d. Darts	View a transparency to identify the types of darts. [NOTE TO TEACHER: See Transparency 37.] Which type of dart is usually found on skirts? On tapered men's shirts? On pants? On blouses? When there is no waistline seam?
	Observe a demonstration on the correct procedures for constructing darts. [NOTE TO TEACHER: Techniques for pinning, basting, stitching, fastening ends, trimming, finishing, and pressing the various darts should be included in the demonstration. Transparencies 38-40 include constructing darts, correct and incorrect stitching of darts, and pressing of darts.] Are the various darts made in the same manner? Discuss the similarities. When folding

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	darts on the center line, are the right sides or wrong sides of fabric folded together? Why should you stitch darts from the wide end to the narrow end? Does this apply to double-point darts? How? Why should darts taper to nothing at the pointed end? How should thread ends of all darts be secured at the pointed ends of darts? Should you backstitch the pointed end(s) of a dart? Why? Why should darts be pressed before joining seams? How will the position of a dart in a garment affect the direction in which it is pressed? How should horizontal darts be pressed? Vertical darts? Deep darts? How does the type of fabric affect the way darts are pressed? Discuss how brown paper placed between the garment and the dart can prevent an imprint on fabric. How is a curved dart made? Why should you clip the seam allowance of the curved dart? Where do you clip a contour dart?
	Construct darts required in your class sewing project. Follow all necessary guidelines and methods for pinning, basting, stitching, fastening ends, trimming, finishing, and pressing correctly. [NOTE TO TEACHER: The visually impaired may find color code dials on irons helpful. If possible, provide lightweight irons for students with limited use of the hands and arms. When students press darts, lower ironing boards will facilitate pressing by persons in wheelchairs.]
e. Gathers	Study selected references to learn about gathering fabric. Define *gathering*. How is gathering used to control fullness? How is gathering used to add decoration to a garment? What methods are used for gathering?
	Watch a demonstration on the procedures for gathering. [NOTE TO TEACHER: Use Transparency 41 on gathering fabric.] How many rows of machine stitching are used for gathering? What length machine stitch is used? Will the type of fabric make a difference in the length of stitch used? Explain. Why should you avoid stitching over seamlines when using a gathering stitch on heavy fabrics or closely woven fabrics? When gathering, which thread do you pull?
	Gather appropriate parts of a garment as instructed on a pattern guide sheet. Use the guide sheet for the pattern you are using for your class sewing project if your project includes gathers. Have your teacher check your work.
f. Reinforcement 1) Corners 2) Bias areas	Listen as the teacher explains the importance of reinforcing specific areas of a garment. Name the areas of a garment that usually need reinforcement. Why is reinforcement needed in these areas?

Watch a demonstration on procedures for reinforcing corners and bias areas. Describe how to reinforce a corner. Why is the regular stitch shortened approximately 20 stitches per inch for reinforcing both inside corners and outside corners? How do you reinforce the point of a slash, such as an underarm slash? [NOTE TO TEACHER: Transparencies 42-44 are on reinforcement of corners, point of slash, underarm seams, and pockets.] Discuss other possibilities for reinforcement of a garment not demonstrated in class.

Reinforce corners, point of slash, underarm seams, and pockets where needed on your sewing project. Have your teacher check your work.

g. Seams and seam finishes

View transparencies to become familiar with the seams and seam finishes used in clothing construction. Identify each type of seam or seam finish, and use selected references to describe the use for each type. What is the standard seam used for most sewing? Why is the flat-fell seam used on men's shirts, pajamas, and sportswear? Which seam is most often used with sheer fabrics? For a tailored finish on heavy fabrics? Why is the mock French seam often used on curves in place of the French seam? [NOTE TO TEACHER: Transparency 51 is on seam finishes.]

Examine swatches of fabrics that require special seams and determine which type of seam and/or seam finish could be used on each fabric. Consider the fabric finish, texture, weave, etc., before making your decisions. Give reasons for your choices. [NOTE TO TEACHER: Provide various swatches of fabrics that may require special types of seams or seam finishes for students to examine. Include fabric samples such as felt, ultrasuede, stretch knits, piles, sheers, leathers, cottons, wool, lace, stretchy fabrics, firmly woven fabrics, fabrics with tendency to ravel, etc. Make samples of seams using each fabric and apply a different seam or seam finish to each sample so students can compare them.] Which seam and seam finish was most suitable for the fabric with a tendency to ravel? Sheer fabric? Lace fabric? Heavy fabric? Which seam finish is appropriate for the most fabrics? Do you finish the seams of a lined garment? Why?

Examine several constructed garments. Describe the types of seams and seam finishes used. What are their functions? Why were they used? How much influence does design of the garment have on the type of seam or seam finish used?

Observe a demonstration on the methods of constructing different types of seams and seam finishes. [NOTE TO TEACHER: Include the appropriate techniques for trimming, grading, clipping, and notching. Transparency 50 describes trimming, grading, clipping, and notching. Transparencies 45-49 are on seam construction. Transparencies 52-54 are on applying seam finishes. Muslin samples illustrating the steps for seam construction and seam finishes could be placed on the bulletin board for students' reference.] Discuss ending a seam by backstitching or tying the threads. Explain how seam finishes which are appropriate for the garment contribute to a neat, finished appearance.

Practice the construction of seams and seam finishes. Make a 4" X 5" sample of the seams and the seam finishes you have studied in class. Mount the samples on construction paper and label them. Have your teacher check your work. [NOTE TO TEACHER: Students can use muslin or fabric scraps for making the samples.]

Examine the pattern and fabric chosen for your class sewing project. Determine the types of seams and seam finishes needed. Discuss the types of seams and seam finishes you plan to use with your teacher. Apply appropriate seams and seam finishes to the garment you are constructing for your class sewing project. Have your teacher check your work.

h. Closures
  1) Zippers

Refer to information contained on zipper packages, a transparency, or selected references to identify various parts of a zipper, such as the top stop, teeth or coil, slider, pull tab, tape, stitching guide line, chain, and bottom stop. [NOTE TO TEACHER: Use Transparency 55.] Discuss the type of zippers, such as skirt, neckline, dress, trouser, and separating or jacket zippers. What types of zippers are available?

Examine several garments and list different kinds of zippers observed. Determine if the zipper is a conventional zipper or a special purpose zipper. [NOTE TO TEACHER: Provide students with examples of skirt, neckline, dress, trouser, and separating or jacket zippers.]

Listen as your teacher discusses the zipper foot and its function. Do all zippers require a zipper foot for stitching close to the coil or metal teeth? Why? [NOTE TO TEACHER: Display and discuss the plain zipper foot, and the hinged zipper foot.]

View step-by-step illustrations of centered, lapped, and front fly zipper applications. [NOTE TO TEACHER: Illustrations could be handouts, bulletin boards, transparencies, or charts. Use Transparencies 56-57 and 59-60. You can develop your own library of step-by-step procedures for students to use independently as needed for zipper application during garment construction.] Discuss when you would use the various zipper applications.

Observe demonstrations on zipper applications. Explain how to prepare the placket seam for inserting the zipper. Should you preshrink the zipper? Why? Should you extend allowances of plackets which are under 5/8-inch? Why is it recommended that the bobbin basting threads of the placket be clipped at regular intervals?

Determine the type of zipper application you will use if one is required for your class sewing project. Apply a zipper using the appropriate method. Have your teacher check your work.

2) Basic buttonholes

Study selected references to determine the types of machine-worked buttonholes. [NOTE TO TEACHER: Transparency 73 is on machine-worked buttonholes.] Are buttonhole attachments always required for making machine-worked buttonholes? Why? Why are machine-worked buttonholes suitable in clothes that require frequent washing? What garments often have machine-worked buttonholes? Why is the keyhole buttonhole used mainly on menswear and tailored clothing? Explain the manual-machine method of making machine-worked buttonholes.

Observe a demonstration on preparing and constructing a machine-worked buttonhole. Discuss the importance of marking buttonhole placement correctly. Should you mark buttonholes according to pattern? Why or why not? Why is it important to follow the directions in the sewing machine manual when making machine-worked buttonholes? Why should the thread and machine needle used for making buttonholes be the same as those used for garment construction? When may there be an exception? Why is it important to make a test buttonhole before making buttonholes on a garment?

Practice making a machine-worked buttonhole. Make the buttonhole according to the sewing machine manual directions for the machine you are using. Have your teacher check your work.

3) Buttons

View a display of buttons prepared by your teacher. Discuss the differences in the types of buttons. Is a thread shank used with a sew-through button? Why? What is the purpose of the shank?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Watch a demonstration on how to position and sew shank and sew-through buttons onto fabric. [NOTE TO TEACHER: Transparency 75 illustrates procedures for positioning buttons.] How do you reinforce buttons? When would it be necessary to reinforce a button?
	Practice attaching buttons. Locate garments that are missing buttons or need buttons reinforced, or sew buttons on your class sewing project. Attach or reinforce buttons properly for the garment. Have your teacher check your work.
4) Snaps, hooks, and eyes	Study selected references to identify reasons for using snaps, hooks, and eyes. Name the two parts of a snap. Which fastener is used when there is little strain on the garment? Where are hooks and eyes most often placed on a garment? Which eye shape is used for lapped edges? An abutted garment opening?
	Find examples of appropriate procedures for sewing hooks, eyes, and snaps onto garments. Describe procedures in your own words. Discuss the various stitches used for securing hooks, eyes, and snaps. [NOTE TO TEACHER: Transparencies 10 and 11 describe attaching snaps, hooks, and eyes.]
5) Tape fasteners	Observe a display of tape fasteners including nylon tape fasteners, snap tape, and a hook and eye tape. Why are tape fasteners often used in infants and children's clothing? Name other uses for tape fasteners.
	Watch a demonstration on the appropriate procedure for applying snap, hook and eye, and nylon tape fasteners. [NOTE TO TEACHER: Transparencies 76 and 77 illustrate procedures for attaching snap, hook and eye, and nylon tape fasteners.] Why does a snap tape require a lapped application? Why do hook and eye tapes require a centered application? Why is it best to apply a nylon tape fastener to an open seam?
	Practice applying snap, hook and eye, and nylon tape fasteners to fabric. Use techniques studied in class. Have your teacher check your work. .[NOTE TO TEACHER: If the student's class sewing project does not have fasteners, the student can bring a garment from home that needs fasteners.]
	Determine which type of fastener will be most suitable for your class sewing project. Attach the appropriate fastener to your sewing project. Have your teacher check your work.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
i. Hems 1) Length	Study current fashion illustrations to determine currently popular hem lengths. Stand before a three-way mirror and experiment with hem lengths to determine the most flattering hem length for your personal focus project. How is hem length affected by the type and height of shoes or boot worn? Why should a garment hem be determined while wearing the shoes intended to be worn with it? Study references to identify factors affecting choice of hem treatment. Tell how each of the following influence the hem treatment selected: garment cut, type of fabric, garment style.
2) Measuring and marking	Observe demonstrations for measuring and marking a hemline on a straight skirt, flared skirt, straight-legged pants, and flared-legged pants. How is the hem width determined? What procedures can be used to mark the hem of a garment? Use appropriate procedures for measuring and marking the hem of your personal focus project. Refer to references and pattern instruction sheet for guidance. Ask your teacher to check your work before cutting the fabric or finishing the hem.
3) Completing hem	Study references to identify procedures for turning the hem, marking the hem depth, distributing the ease in a hem, preparing the hem for finishing, finishing the edge of the hem, and attaching the hem to the garment. Determine which procedures to use for your personal focus project. Observe a demonstration on hemming techniques. Ask questions to clarify points you do not understand. Obtain approval of the hemming techniques you will use for your personal focus project. Complete the hem of your personal focus project using appropriate techniques. Evaluate the quality of the finished hem. Is the hem inconspicuous on the right side of the garment? If the garment is a skirt, is the hem uniform in width and parallel to the floor all the way around? If pants, are both legs the same distance from the floor? Do they fall smoothly over the shoe or boot, slightly longer in the back? Is the hem flat and smooth with no trace of bulkiness? Is the hem appropriate in width to the cut, fabric, and style of the garment? Is the hem stitched inconspicuously, evenly, and securely? Ask the teacher to check your work.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
j. Fitting and adjusting garment during construction	Define in your own words what a "well fitting" garment means to you. Do you have any garments in your closet that you don't wear because of fit? What is the fitting problem? How do you feel when you put those garments on? Why is it important that the clothes you wear fit well? How are appearance, design, comfort, and fabric related to a good fit?
	Brainstorm to identify reasons for fitting a garment several times during the construction process.
	Participate in a preliminary fitting to determine any major adjustments needed on your garment. Have your teacher check the fit of the garment and approve any needed adjustments. At what stages of garment construction will future fittings be made? What fitting problems will be looked for at each fitting? Why is it suggested at fittings that you wear the undergarments and shoes you will be wearing with the garment?

Personal Focus: ADVANCED CLOTHING CONSTRUCTION

COMPETENCY: *Exhibit ability to construct or alter clothing for self and/or family members*

SUB-COMPETENCIES:

Make major pattern alterations.

Apply knowledge of textiles to working with special or problem fabrics.

Construct bound or loop buttonholes.

Utilize special clothing construction techniques.

Employ quick clothing construction techniques.

Utilize tailoring techniques.

Apply couture finishing techniques.

Utilize creative sewing techniques.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
D. Advanced clothing construction 1. Advanced pattern selection	Review features of designer patterns. Compare the advanced skills required to construct a garment using a designer pattern with those of other patterns. [NOTE TO TEACHER: Pretest students to determine readiness to construct a garment using a designer pattern.] Compare features of a garment, such as a suit or coat made from a designer pattern to a similar garment made from another pattern. What are the most outstanding features of each garment? How do these features contribute to the attractiveness of the garment? Which garment would you rather wear? Why? Is it possible to give garments a designer look by using patterns other than designer patterns? Explain. [NOTE TO TEACHER: If two similar items made from patterns are unavailable, then you might have the students study two similar patterns, one a designer and the other not, and answer the questions.]
2. Advanced pattern alterations	Study references on advanced pattern alterations. List the steps in altering a pattern for your personal use or for a family member. [NOTE TO TEACHER: Fitting problems may include narrow or broad shoulders, flat or large buttocks, large abdomen, sway back, large upper arm, thick or thin neck, large chest, large thighs, small waist, and large hips, etc.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Observe a demonstration on advanced pattern alterations. [NOTE TO TEACHER: Transparencies 87-91 can be used to introduce or summarize the demonstration.] Summarize the process for major pattern alterations. Make major pattern alterations for a garment for yourself or a family member. Refer to sample alterations and consult with teacher for assistance.
3. Working with special or problem fabrics a. Types b. Preparation c. Layout challenges d. Pressing	Identify types of fabrics which require special handling. What characteristics cause the fabric to require special handling? [NOTE TO TEACHER: Show an example of each fabric which requires special handling such as: Ultrasuede, velveteen, stretch knits, fake furs, quilted fabrics, sheers, sequins, loosely woven fabrics, and silky types.] Identify fabrics such as plaids, stripes, one-way designs, diagonals, and napped fabrics which must be given special attention during pattern selection and garment construction. Study selected references to determine handling procedures necessary for a special or problem fabric. Prepare a short report on the fabric you selected, and present it to the class. Describe special considerations in working with the fabric such as type of pins, size of machine needle, type of thread, tension setting, and stitch length. Look at several large samples of patterned fabrics. Manipulate the samples to determine construction procedures for patterned fabrics. Use plaid fabric samples to identify even and uneven plaids. Conduct the following test: fold the fabric diagonally through the center of any repeat design; the plaid must be perfectly on-grain. If spaces and colors match, test further by folding the plaid horizontally or vertically through the center of any repeat design. Observe a demonstration of pattern layouts for various fabrics, including napped, one-way design, stripes, and plaid fabrics. Give examples of ways to compensate for fabric shortages by using contrasting fabric for collars, cuffs, pockets, and tabs; cutting pattern pieces individually on single layer of fabric on all fabrics except napped; cutting pattern pieces for waistband, collar, cuffs, yokes, etc., on the bias; cutting two separate pattern pieces plus seam allowance for pieces that are marked to be cut on the fold, and seam together. Discuss ways to compensate for fabric shortages. Why are you more likely to have a fabric shortage when using napped, one-way design, striped, or plaid fabrics?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
4. Special construction techniques a. Buttonholes b. Casings c. Machine applique d. Plackets e. Pleats and tucks f. Pockets g. Tapes and trims h. Topstitching	View transparencies to learn the steps in making various bound buttonholes. Choose one of the methods and make a sample bound buttonhole. Compare your sample to a bound buttonhole found in a ready-made tailored garment. [NOTE TO TEACHER: Use Transparencies 92-93.]
	View a transparency on the methods of making loop buttonholes. For what purpose are loop buttonholes used? [NOTE TO TEACHER: See Transparency 94.]
	Apply the appropriate buttonhole method to the garment you are constructing in class, if needed. Have your teacher check your work.
	Study selected references to identify the numerous special techniques, including casings, machine applique, plackets, pleats and tucks, pockets, tapes and trims, and topstitching, that can be used in the construction of a garment.
	Select a special construction technique and study references to determine the use or purpose of the technique and how the technique is applied. Give a presentation to the class to demonstrate the technique selected. Use fabric samples and a flip chart or poster to show the necessary steps for the technique. [NOTE TO TEACHER: The posters, flip charts, and fabric samples can be displayed at various locations around the room for future student reference.]
5. Quick construction techniques a. Fusing	Watch a demonstration of quick construction techniques. Define a *fusible material.* When can fusible materials be used? [NOTE TO TEACHER: Demonstrate methods for using fusible interfacing, fusible hem tape, fuse-basting, glue-basting, etc.] Compare fusible materials to other materials used for the same purposes, such as interfacing and hemming. How does each material feel? Why might a fusible material be preferable to a nonfusible material? [NOTE TO TEACHER: A resource person from a fabric store or department can be invited to bring new notions or sewing tools to class to demonstrate how they can save time and make sewing easier.]
	Examine a display of garments which includes garments with machine stitching where hand stitching is often used, and garments constructed with hand-stitching techniques. Compare the overall appearance of garments using similar techniques. Discuss any differences or similarities noted. [NOTE TO TEACHER: Display garments with machine-stitching techniques of "stitch-in-the-ditch," overedge stitching, blind hemming stitch, topstitching, zigzag, and pattern stitching, etc.] Determine when the machine-stitching technique would be appropriate to use rather than the handstitching technique. Discuss various places or parts of a garment where these time-saving techniques might be used.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Study the pattern and pattern guide sheet for your class sewing project. Make a list of steps to follow as you construct your garment using the "same step" method. Discuss your plan with classmates. Explain how this procedure will save you time.
6. Tailoring techniques	View a demonstration or film loops on specific tailoring techniques. Discuss situations in which each would be used. Explain the reasons for using special techniques for tailoring.
	Study references to identify methods for shaping a tailored garment. List areas which require shaping. Explain why it is necessary to shape these areas.
	View a display of materials used to support and shape tailored garments. Match types and weights to various types of fabrics.
	Observe a demonstration on preparing interfacing for application in a tailored garment. Describe how to attach a one-inch muslin strip to the interfacing along any side which will be sewn into a seam to eliminate bulk in seams, or how to trim all interfacing seam edges and catchstitch in place.
	Examine support fabrics used in tailored garments. Point out the types of fabric used for lining, underlining, and interfacing. Discuss the purpose of each of these types of fabrics as well as the advantages and disadvantages associated with each one. Study selected references as needed for additional information.
	Study selected references to investigate construction techniques to be used in tailoring, including tailor tacking, applying underlining and interfacing, establishing roll lines, padstitching, making bound buttonholes, using special hand stitches, vents, pleats, covered hooks and snaps, swing tacks, applying weights, and attaching linings.
	Study references to identify the purposes of padstitching, taping, shoulder shaping, and interfacing. Why is each process necessary? How does it benefit the total appearance of the garment?
	Observe a demonstration of techniques for applying tape to specific garment areas. Identify areas which require taping. Develop skills by applying tape to simple pattern pieces or to your sewing project as applicable.
	Observe a demonstration on padstitching techniques. Develop skills by applying padstitching to a sample garment piece or to class sewing project as applicable.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Observe a display of various types and shapes of shoulder pads. [NOTE TO TEACHER: Display purchased and handmade shoulder pads of varying thicknesses.] Discuss the advantages of purchasing shoulder pads vs. making them. Determine the difference in time and money.
	Observe a demonstration on making shoulder shapes. Determine criteria for selecting purchased shoulder shapes or making shoulder shapes for the garment you are constructing for your sewing project.
	Examine sample garments to identify the differences between underlining and lining.
	Study selected references to identify the purposes for lining a garment. Summarize your findings. How do you determine whether or not to line a garment? What type of garments are usually lined?
	Identify sample fabrics that are suitable for underlining. Examples: muslin, organza, acetate sheath, rayon and silk sheath, and Siri. How do these fabrics differ from lining fabrics? Discuss characteristics and purposes of underlining fabrics.
	Using selected references, determine advantages and disadvantages of underlining.
	View a filmstrip or demonstration on how to hem a tailored garment. Describe techniques for preparing and finishing a hem.
	Use sample pieces of fabric and practice procedures for interfacing and finishing a hem in a tailored garment. Put appropriate hem in garment constructed for class project.
7. Couture finishing techniques	Study selected references to identify various couture finishing techniques that give a garment a custom touch. Examples: underlining, lining, weights, inside waist stay, covered snaps, hooks and eyes, bound buttonholes, and seam and hem finishes. Discuss the purposes for using these techniques on a garment.
	Examine various garments to discover the couture finishing techniques that have been used. Answer the following questions: What effect does the couture finishing technique have on the garment? Does it improve the inside appearance of the garment? Is this type finishing technique worth the extra time it takes to complete the garment? Is the overall appearance more pleasing than if the couture finishing techniques had not been used? [NOTE TO TEACHER: A tailor or custom seamstress can be invited to discuss and demonstrate couture finishing techniques.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Study step-by-step couture finishing techniques in order to determine the appropriate techniques for finishing your class sewing project. [NOTE TO TEACHER: Step-by-step instructions placed in various displays around the room can help the student better understand the methods used on the various finishes. The step-by-step couture finishing techniques can be prepared and displayed by advanced sewing students.]
8. Creative techniques	Study fashion magazines to discover the variety of different creative techniques that can be applied to a garment. Discuss your findings with classmates. Examples: use and placement of fasteners, buttons, stitchery, topstitching, machine applique, decorative tacks, monograms, machine or hand embroidery, surface treatments, fabrics, edging and lace, beads and sequins, feathers and fur, detachable collars and cuffs, bows, scarves, and belts. Analyze various pictures of garments which incorporate creative techniques to determine the effects on the garment. Does the technique add to the beauty of the garment? Does it appear gawdy? Have the principles of design been adhered to? Describe how creative techniques can be used to change the appearance of garments.

Personal Focus: ALTERING, RECYCLING, AND DESIGNING GARMENTS

COMPETENCY: *Ability to alter, recycle, and design garments*

SUB-COMPETENCIES: *Alter garments to fit individual.*

Recycle old garments into wearable ones.

Design garments utilizing the elements and principles of design.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
E. Altering, recycling, and designing garments 1. Alterations	Compare the expenses involved in having a professional alterationist satisfactorily alter a garment as compared to the time and skills involved for you to alter the garment. Is it worth your time to alter your own garments? Justify your answer. Study references to find techniques for altering women's garments. What procedures are used for shortening or lengthening dresses or skirts? Coats? Bodice? Darts? Waistline, hipline, belt? What alterations should not be attempted? Study references to find techniques for altering men's garments. What procedures are used for altering suit coat sleeve length? Suit coat collar? Suit coat shoulders? Suit coat width? Suit coat length? Vest? Trouser waistline? Trouser cuffs? Crotch and trouser legs? Shirt sleeve length? What alterations should not be attempted? Study references to find techniques for altering children's clothing to allow for future growth. Include procedures for changing skirt, coat, sleeve, and slack lengths. Look for techniques for adding width. Alter a new or handed down garment for a child you know. How did you attractively incorporate allowances for growth? Cover old hemlines? Add additional length? Add additional width? Observe demonstrations of methods for altering men's, women's, and children's ready-to-wear clothing. What preparation must be done before altering? What procedures were used to disassemble the garment? What finishing touches were used? How are measurements related to fitting a garment? How do measurements help you in making alterations? Identify garments in your wardrobe or in the wardrobe of a family member which need altering. Determine whether or not the needed alterations can be made. Fit and mark needed alterations. Alter the garment following acceptable procedures. Evaluate the results.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
2. Recycling garments	Study past fashions to determine which areas of garments are most likely to get outmoded. Make a list of ideas for updating garments in each of these areas: silhouette, length, width, shoulders, sleeves, collars, lapels. Try one or more of the following recycling ideas. Turn a collar or sleeve cuffs; cut a new garment from an old one; turn old jeans into a hiker's bag; turn a sweatshirt into a warm-up jacket; make an old fur coat into a fur vest or cloth coat lining; turn an old V-neck pullover sweater into a sweater vest; use an old formal gown for linings, blouses, sportswear, pillow cases; cut a full winter coat into a skirt; make bluejeans into a skirt; turn a blanket into a poncho or bathrobe; cut a terry towel into a tennis racket cover or an after-bath coverup. Redecorate or individualize garments by adding applique, embroidery, patchwork, trims, or decorative stitches. Add lace or crochet trim to make an old garment seem new again. Add stitching, embroidery, or paint to a plain garment to individualize it. Choose two different clothing items which you no longer wear from your wardrobe. Determine the total condition of each garment. Take these steps and answer these questions to determine if the garments are worth saving: 1) Determine how you would recycle each garment. Draw an illustration of the recycled garment. 2) Identify the construction skills necessary for completing the project. Do you have the necessary skills? 3) Estimate the cost of supplies and materials that will have to be purchased to complete the project. Is the cost of recycling less than the replacement cost? 4) Estimate the probable length of time required to recycle the garment. 5) Determine the usefulness of the finished garment. Will the garment be fashionable? Will you wear the recycled garment? Recycle a garment as part of your personal focus project. Study old garments to determine ways to construct a new garment from the old garment. Examples: men's slacks into a ladies' skirt, a T-shirt into a tank top, a dress into a blouse, adult clothes into children's clothes. Look for ideas for remaking adult wear into garments for children or other family members. What steps should be used to prepare the old garment for remaking? What garments might be made from larger ones? Examples: coat, skirt, pants, shorts, shirts or blouses.
3. Designing garments a. Applying elements and principles of design	Study references to identify considerations in designing garments. How can the elements and principles of design aid in designing garments? How can knowledge of grain aid in designing garments?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Develop a collection of line drawings of garment details found in men's, women's, and children's clothing. Collect various styles of silhouettes, necklines, collars, sleeves, pants, shirts, pockets, cuffs, lapels, shoulders, vents, waistlines, etc. Write the correct term under each drawing. Use as a reference guide for identifying style details and designing garments.
b. Modifying basic garments	Look through pattern books to find pictures of a basic garment that could be modified in many ways. Make sketches of possible modifications. Share your example with classmates, describing how the modifications would be made.
c. Combining patterns	Study references to identify details to check in determining whether two patterns can be successfully combined. Find patterns which could be successfully combined in the following areas: necklines, collars, sleeves, waist, closures. Why might it be wise to test experimental combinations in muslin before translating them into a fashion fabric. Observe as a home sewer demonstrates skills in combining and adapting patterns. [NOTE TO TEACHER: This activity could include children's clothing as well as clothing for other family members.] View a selected garment that was constructed from more than one pattern. Identify the changes that were made. Examples: neckline, sleeves, garment design. Study the patterns used to determine the characteristics which made the patterns compatible.
d. Sketching garment designs	Using a fashion figure, practice sketching garment designs from a model or from fashion photographs. As you gain skill, begin sketching your own designs applying the elements and principles of design. Experiment with various shapes, lines, patterns and textures. Try sketching the same garment at different angles. Try adapting a design in various ways. Try varying details within a design. Try adding accessories such as belts, scarves, ties, jewelry, hose, shoes, and hats. Try designing a garment appropriate for today's lifestyles using historic costumes as inspiration. Try designing a garment appropriate for life in the United States using native costumes from other countries as inspiration.
e. Using slopers	Buy a commercial basic dress, shirt, pants, vest, or jacket pattern. Alter the pattern to fit you. Make the basic pattern in gingham fabric. Fit and make additional alterations if needed. Perfect the basic pattern. Make a

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	full-size sloper of the basic pattern in cardboard, posterboard or manila tagboard. Use the sloper as a basis for designing other patterns. Study references to learn how to use the sloper as a guide to make basic princess, kimono, sheath, suit, and coat patterns. Develop variations of these styles by moving darts, adding fullness, adding yokes, varying necklines and basic collars, modifying sleeves, changing skirt fullness and length, adding seams, changing pants width, etc.
f. Draping	Study references on designing garments by draping. What tools and equipment are needed? How should the muslin be prepared? What are the basic steps in draping? How are design lines refined? Try designing a simple garment in muslin on a body form. Mark the seams, darts, etc., on the muslin. Refine the design lines on the muslin to define the exact dimensions of the finished pattern. Experiment with dart manipulation and ease manipulation in garment design.
g. Designing children's garments	Study references to identify ways to add growth features when constructing children's clothing. Select several children's patterns. Adjust the patterns to add growth features. Construct one of the patterns for a younger brother or sister or another child you know. As the child grows, adjust the garment. Report the results to the class. Follow correct procedures for measuring a child. Compare the child's measurements with pattern size charts. Study references to identify the best styles for the child. Select a pattern in the appropriate style and size for the child. Choose suitable fabric for the garment considering its intended use. Adjust the paper pattern, if needed, to fit the child's measurements. Add growth features, if desired. Construct the garment using appropriate techniques and reinforcing at anticipated stress points. Add appropriate decoration for the child's age. Adapt a child's garment pattern which you have used before to create a different style. Examples of possibilities might include adding a yoke, raising or lowering the waistline, changing the fullness of the skirt, adding a pleated skirt, making a should be vest pattern, adapting a dress to princess lines, adding a back pleat, adding extra flare to pants, shortening or lengthing pants, adding contrasting material to pants legs or cuffs, adding fullness to sleeves, adding flare to sleeves.
h. Using creativity to design garments	Apply knowledge of the elements and principles of design to designing a garment for yourself, a family member, a child, or a friend. Consider the individual's face shape,

body shape, size, personality, and wardrobe needs in designing the garment. Develop a pattern using draping or flat pattern techniques or by combining or altering commercial patterns. Select appropriate fabric, notions, and trim for the garment. Construct the garment applying knowledge of garment construction and management techniques. Fit the garment to the wearer, making adjustments as needed. Press garment details as needed during and after construction. Evaluate the quality of your work and the appearance of the finished garment on the wearer.

Design or renovate a T-shirt. Experiment with the use of paint, appliques, sewing notions, etc., to individualize the T-shirt.

Use your creativity to design a unique beach coverup or skirt, beach hat, halter, swimwear, or warmups.

Design and make a fashion item such as an appliqued, patchwork, or quilted vest, handbag, totebag, shawl, etc.

Use your imagination to design simple garments which could be made from items such as a pillow slip, sheet, bedspread, dishcloth, chamois, blanket, towel, etc.

Find a creative way to use fabric remnants or imperfect fabrics in constructing a garment. Consider combining fabrics, adding stitchery to cover flaws or foldlines.

Use fabric creatively in designing garments. Choose an off-beat color combination. Try new tricks with trimming, buttons, bows, or braid. Use fabric in an unusual way such as using a sheer fabric over another fabric. Use unconventional fabrics such as upholstery or drapery fabric. Do the unexpected such as using leather binding or an unusual lining.

Design and construct a garment to provide maximum thermal comfort in a given situation. Examples: Blanket poncho, cape, long skirt, lined pants, vest for cool temperatures; wide, floppy sleeves, loose-fitting garment or garment with no sleeves for warm temperatures.

Personal Focus: TEXTILE ANALYSIS

COMPETENCY: *Ability to select and care for textiles used in clothing*

SUB-COMPETENCIES: *Analyze textile characteristics.*

Examine the processes of spinning and dyeing textiles.

Examine various weave structures.

Distinguish various woven patterns.

CONCEPTS

F. Textile analysis
   1. Exploring textile characteristics

LEARNING AND EVALUATION EXPERIENCES

Collect 100 swatches of fabrics. Use references and a pick glass to aid in identifying the various types of fabrics. For each fabric swatch, list characteristics of the fabric, care requirements, and uses. Find a picture of a garment which might be constructed from each fabric. What characteristics of a fabric must be considered in determining the types of garments for which it is appropriate?

Examine 20 different clothing items. Check the labels that describe the fiber content and care requirements. Use your own clothing or visit clothing stores to find the labels. Make a chart of your findings.

Visit a clothing department or store to locate ten hangtags on men's, women's, or children's clothes. On a separate sheet of paper, copy the hangtag information. Underline all information that refers to fabric finishes. Indicate whether the finish improves the fabric's appearance, hand, serviceability, or care.

Look through newspapers, fashion magazines, or clothing catalogs for the past winter and summer seasons. (You can find old newspapers and magazines at a local library.) On a sheet of paper, classify the fabrics in these ads. On the same sheet of paper, make a list of five winter fabrics, five summer fabrics, and five nonseasonal fabrics. What were the three most popular fabrics of each season? How could choosing nonseasonal fabrics aid in stretching your clothing budget?

Develop a vocabulary list of textile terms. Using references, prepare a list of words and definitions about fabrics. Organize your words and definitions into the following categories: 1) words about fibers, 2) words

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	about yarn, 3) words about weaving, 4) words about knitting, 5) words about dyeing, 6) words about finishes, and 7) words about care of fabrics. Arrange your list in alphabetical order. Refer to your list when you hear or see a fabric term that is unfamiliar. When you come across new fabric terms, add them to your list.
2. Exploring spinning and dyeing	Visit with an experienced handspinner or study references to learn about procedures and equipment used in handspinning. What fibers are commonly used for hand spinning? What are the purposes of sorting, teasing, scouring, carding, combing, and forming the rolag or roving? What procedures are used for spinning the yarn? How is yarn finished after spinning? Make a list of terms associated with spinning.
	Work with an experienced handspinner or handweaver to learn how yarns are dyed. What materials are used to obtain dyes? How are colors made fast? What processes are used in dyeing? What materials and equipment are needed for dyeing? How are dyes extracted? How are yarns scoured? What is the purpose of mordanting and when may it be done? How is the dye bath prepared? What hazards are associated with hand dyeing? Make a list of terms associated with dyeing.
	Examine various fabrics using a pick glass to determine characteristics of various weaves. Make a poster illustrating major weave structures. Include fabrics samples of each weave structure. Define each weave structure illustrated.
3. Exploring weaves a. Weaving terms	Study references to find definitions of weaving terms related to the parts of a loom and weaving.
b. Weaving equipment and supplies	Visit a weaving supply shop or study references to identify weaving equipment. Differentiate between the branch loom, backstrap loom, table loom, floor looms, and rigid heddle vs. harness looms. How do the different floor looms, including the jack and counterbalance looms, differ? Identify and describe other weaving equipment including the loom bench, various shuttles, bobbins, bobbin winder, skein winders, spool racks, warping boards and mills, warp tensioners, threading hooks, yardage counters, lease sticks, and umbrella swifts.
	Observe a hand loom and identify the basic parts of the loom including: the frame *(warp beam, brakes, back beam, breast beam, cloth beam, castle)*, the shedding mechanism *(heddles, harnesses or heddle frames, treadles, lams)*, the beating mechanism *(reed, beater)*. How many harnesses are common on hand looms? What weaving widths are available? In what price ranges are looms available? What types of heddles are available? Reeds?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Observe a display of yarns available to handweavers or visit a weaving supply shop to see yarns available. Identify the types of yarns available to the handweaver. What are the advantages and disadvantages of each? What nonyarn materials may be used? What considerations should be made in choosing warp threads? Weft threads? What finishing processes are used by handweavers? How do these differ from finishing processes used for commercially woven textiles?
c. Designing a warp	Visit with a handweaver or study references to learn techniques for designing a warp. To get acquainted with some of the possibilities for warping, try the following project. Cut nine 3- by 5-inch cardboard rectangles. Lengthwise around each piece of cardboard wind a warp sequence based on these suggestions: 1) three warp sequences of yarns that have the same texture but different colors, 2) three sequences with different textures but the same color, 3) three sequences with different colors and different textures. As you wind, fasten the threads on the back of the cardboard with masking tape. How may warp tension be affected if yarns of different fibers are used in the same warp? How will warp tension be affected if thick and thin yarns are warped in groups? What effect do the warp yarns have on the characteristics of the finished fabric? What effects can the spacing of the warp threads in the reed have on the kind of fabric to be woven?
d. Warping a loom	Study references on hand weaving to learn how to prepare a warp and how to warp a small table loom. How is a warping board or mill used to obtain a warp of the proper length and width? What is the purpose of the guide string? Why is it necessary to tie each side of the crossed threads on the warp? What is the purpose of chaining the warp? In what two ways can a loom be warped? Describe each. Watch a demonstration by a local handweaver on how to prepare a warp and warp a small table loom. Watch the weaver demonstrate several basic weave structures. Ask questions to clarify points which are not clear to you. Why is it important to check the threading sequence before you begin to weave? Why is it important to check for a clear shed? How can threading mistakes be corrected? Work with an experienced handweaver to warp a loom. What procedures and equipment are used for determining the number of warp ends needed? The length of the warp (including loom waste and warp takeup)? Winding the warp on a warping board or mill? Counting threads? Removing threads from the warping board or mill? Chaining the warp? Spreading the warp? Attaching the warp to the front beam? Sleying (entering the warp through the reed)? Threading the ends through the eyes in the heddles according to the weave pattern? Grouping the ends of the threads and tying them to the apron rod at the back of the loom with a square knot? Beaming? If the shed is not good, what adjustments may be needed? How is sectional warping different from chaining the warp?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
e. Weaving	Choose the warp and weft yarns for use in exploring various weave structures. Prepare a 12-inch wide warp three or four yards long for a 15-inch four-harness table loom with a 12-dent reed. Calculate the total quantity of yarn needed. Wind warp of the required yardage. Secure the cross ties. Chain the warp. Insert the lease sticks in the cross. Spread the warp. Secure the beater in an upright position. Center the warp in the reed and sley the reed. Warp the loom using a 1, 2, 3, 4 draw (straight or twill draw). From the rear, draw one end through one heddle, right to left, using a heddle hook. Every 12 ends, recheck heddle sequence and secure with a slip-knot. Tie to rear apron rod. Wind on, using paper, sticks, or cardboard to separate yarns, dropping beater forward. Tie to front apron rod, making sure of even tension on every warp end. Check for clear shed. Prepare several bobbins of different colors and weights of yarn. Weave a two-inch heading. Using the straight (twill) threading or draw, explore various weave structures including plain weave, basket weave, rib weave, twills, reversed twill, broken twill, mock satin (weft faced), and double weave.
	Vary weft color, weft size (and type), and treadling sequence. Try varying the effects of weft yarns by alternating picks of two colors, alternating three colors, weaving two picks of Color A and one pick of Color B, weaving reverse twill half in Color A and half in Color B, combining weave structures such as one inch of twill and one-half inch of basket weave, using thick weft to outline a special effect, using 3/1 unbalanced twill weave structure, using multi-weft (more than one yarn at a time), using three shades of one color plus its opposite, using non-yarn materials such as rickrack or straw plus yarn.
	Using the same warp as for the previous activity, experiment with the effects created by different colors and textures of yarn. Does the warp appear to change colors as the weft changes colors? Do different weave structures produce different effects as different colors are used?
	Use the remaining warp to develop a handwoven project such as a handbag, pillow, or wall hanging. Plan the colors, weave, and pattern. Decide what size the finished piece should be. What finishing techniques will you use? What trim is needed?
	Study references or watch a demonstration by an experienced handweaver to learn finishing procedures for handwoven projects. What edge finishes are appropriate? What procedures are used for cleaning, blocking, starching, fireproofing, spraying, and backing handwoven fabrics?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Attend meetings, demonstrations, or exhibits of handweavers to learn more about weaving, garments which can be constructed from handwoven fabrics, and patterns used by handweavers. Share your findings with the class.
4. Exploring woven patterns a. On a loom	Study handwoven textiles and references to learn how woven patterns are formed. What types of patterns can be produced? How do the patterns produced on various types and sizes of looms differ?
	Study references to learn procedures for drafting weaving patterns. How is the threading draft indicated? The tie-up draft? The treadling draft? The drawdown? Draft a design for a project of your own choosing.
b. Using a computer	Use a computer to explore the effects of various threading and treadling sequences. Note the effects of each. [NOTE TO TEACHER: Computer programs may be found in *Shuttle Spindle & Dyepot* which is published by the Handweavers Guide of America, Inc., 65 LaSalle Road, West Hartford, CT 06107. The two programs printed to date are: Jean Scorgie and Ann Sinclair, "Using the Posneg Program," *Shuttle Spindle & Dyepot*, Vol. XIII, Issue 51 (Summer 1982), pp. 18-29; and Jean Scorgie and Ann Sinclair, "Using the Block Patterns Program," *Shuttle Spindle and Dyepot*, Vol. XIII, Issue 52 (Fall 1982), pp. 16-17.]

Personal Focus: CLOTHING AND TEXTILES CAREER EXPLORATION

COMPETENCY: *Ability to analyze job and career opportunities*

SUB-COMPETENCIES: *Examine specific career options in clothing and textiles in depth.*

Develop a plan for starting a clothing construction, repair, or retail fashion merchandising business.

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
G. Clothing and textiles career exploration 1. Career options	Develop a flow chart of the fashion industry showing the relationship of agricultural and chemical suppliers, spinning plants, knitting and weaving mills, converters, finishers, apparel and accessory producers, selling agents, wholesale jobbers, retailers, consumers, and auxiliary enterprises. Study resources, view films and filmstrips, and interview employees in the fashion industry to learn about careers available. Focus on careers of interest to you in textiles, textile design, fashion design, garment manufacturing, creative sewing, fashion buying, fashion merchandising, fashion display, fashion direction, fashion information, fashion advertising, fashion reporting, or archival fashions. Research to learn about clothing and textiles careers in research and development, designing and merchandising, production, communications, retailing, teaching, and special service. List five jobs in each area. For each job, determine the educational background needed, job description, abilities needed, desirable personality traits, undesirable traits, salary level, and chance for advancement. Study references and visit with persons employed in clothing and textiles careers to identify the personal characteristics needed and the preparation required. Identify the responsiblities each person has. Write to textile and apparel organizations such as the American Apparel Manufacturers' Association (AAMA); American Textile Manufacturers' Institute, Inc.; Apparel Institute; Clothing Manufacturers' Association of the USA; Fashion Institute of Technology (FIT); or Textile Research Institute to obtain information on careers in the textile and apparel industry.
a. Careers in textile industry	Trace the history and development of the textile industry. Develop a map of the United States showing states where cotton and wool are produced, where manufactured fibers

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	are produced, and where textiles are manufactured. Develop charts tracing cotton, wool, and manufactured fabrics from raw products to finished fabrics. What job opportunities are available at each stage? Investigate the types of careers related to textiles including lab technicians, production machine operators, loom technicians, weavers, spinners, dyers, market research and development personnel, etc. For additional information phone or write American Textile Manufacturers'Institute, 1101 Connecticut Ave., N.W., Washington, D.C. 20036.
b. Careers in apparel production	Trace the production of garments through the clothing factory. Identify the job opportunities available at each stage of garment production. Develop a chart showing the steps in garment production and the workers involved at each stage. Identify ten top designers. Research to find information about each designer's background and personal characteristics.
c. Careers in fashion merchandising	Follow a fashion from the factory to the consumer. Identify the job opportunities for both males and females along the way. Develop a visual representation of fashion merchandising and related job opportunities. What personal characteristics, education, and experience does each job require? What salary range can be expected? What opportunities for advancement? Trace a piece of merchandise from the time it is purchased by a store through the different departments such as advertising, display, and public-relations to its sale on the floor. Select one of the following topics on career opportunities related to clothing retailing: new and emerging jobs, opportunities for part-time employment, opportunities for women in retailing, or opportunities for entrepreneurs. Study resources, survey local businesses, and interview employees and managers to obtain information related to your topic. Write a report or make a class presentation of your findings. Investigate apparel and accessory stores in your area. Find out from managers which stores have openings now or expect to have openings when you finish school. Ask about the kind of jobs in which you would start. What is the starting salary? What would your responsibilities be? What opportunities for advancement would be available?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Research careers in visual merchandising. Where do visual merchandisers find employment? What are their responsibilities? How is store planning and design related to visual merchandising? What tools and techniques do visual merchandisers use? Where do visual merchandisers get themes and ideas for display? How do window displays differ from in-store displays? What functions do mannequins perform? What functions do packaging and tagging serve in a display? How are signs used in visual merchandising? What safety precautions must be observed to prevent fires, accidents, and damage to merchandise?
	Visit stores in your shopping area to learn who does their displays. What training and experience have the display personnel had? What are each person's responsibilities? Where does the display person work in the store?
	Plan clothing displays for a display case in or near the home economics classes. Develop a theme, plan the display, obtain props, and carry out the display. Develop a method for evaluating the effectiveness of the displays.
	Define the job of the fashion coordinator or director of fashion merchandising by studying references and interviewing persons who serve in these roles in local department or specialty stores. What are the fashion coordinator's responsibilities? Does the fashion coordinator plan and coordinate fashion shows?
	Produce a fashion show for your school. Choose the models. Arrange for a store to provide fashions or use clothing construction projects completed in class. Coordinate the show and serve as commentator.
d. Related careers	Interview a person employed in fashion advertising. What training does the head of the advertising department or agency have? What is the role of account executives? Copy writers? Artists? Sales persons? What fashion knowledge does each need? What salary ranges can each expect? What advancement opportunities are available? What personal qualities and education are needed by each?
	Investigate opportunities for fashion writers. Interview the fashion writer for a city newspaper. Find out about the person's background and education. Does the person have skills in photography? Shorthand? Typing? What are the job opportunities for fashion writers?
	Obtain information on developing a professional modeling career. What types of models are needed? How does a model get started? What is a *portfolio?* Is a modeling school the way to train? How does a model work with a photographer? Develop a list of modeling schools and

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	agencies in your area. Talk to students and graduates of the school to learn about the curriculum qualifications, tuition, etc. How much can models in your area expect to earn? Is modeling really as glamorous as most people imagine? Is the work regular? What are typical hours? What is a *model release?* What are one's chances of becoming a top model?
e. Career preparation	Interview your vocational counselor to obtain information about high school courses, vocational-technical school courses, or colleges and university majors related to clothing and textiles. What courses would prepare you for the type career in which you are interested? What specialized vocational education courses are available in your school? What cooperative education courses are available?
	Obtain a part-time job as a salesperson in a local clothing store or department as a stock person, display helper, or model. If there is a clothing manufacturer in your community, try to obtain a job as an assistant in the designers' workroom, as a helper in the cutting room, as a floor person or sewing machine operator in the sewing room, or as an assistant in the packaging and shipping area.
	Compete to become a member of a local department store teen fashion board or for a teen magazine. If successful, use the opportunity to learn about clothing and textiles careers.
	Obtain information on fashion-related educational opportunities at a nearby vocational school, college, or university. Write for college catalogs. Interview professors who teach fashion-related classes. Interview a student in a fashion-related major. Write a report of your findings.
	Develop posters, talks, and demonstrations on clothing and textiles related careers for use in a school-wide career fair. All students who choose clothing and textiles career exploration can contribute to this effort. Posters might include career ladders and job opportunities (job title, job description, personal and educational requirements, salary ranges, opportunities for advancement).
2. Starting a clothing construction, alteration, repair, or retail fashion merchandising business a. Types of businesses	Write down your definition of the term *entrepreneur.* Use a reference or refer to a dictionary to define the term. Have you ever acted as an entrepreneur in a situation such as babysitting, mowing lawns, or starting a band? If so, write a paragraph describing your experiences. Why did you do it? What did you like or dislike about it? What did you receive for your services? Have you thought about starting a clothing construction, alteration, repair, or retail fashion merchandising business?

CONCEPTS | **LEARNING AND EVALUATION EXPERIENCES**

Identify types of custom construction, alteration and repair, and retail fashion merchandising businesses. Look in the yellow pages of your phone book to identify these businesses in your community. Clothing businesses which might be in the area include custom construction, alterations and repair, catalog retailer, and retail fashion merchandising businesses. Visit some of these businesses in your community. What services do they offer? How do they meet the needs of the community? Make a list of advantages and disadvantages of operating each type of business.

Interview a person involved in a custom clothing construction business to determine the costs of equipment in starting this business. What are other expenses and procedures in starting the business? When hiring personnel to work in the alterations and repair business, are prospective employees asked to take a skills test and/or required to bring samples of their work? How would starting this business as far as equipment, space, etc., differ from other businesses? Share your findings with classmates.

Visit a retail fashion merchandising business and evaluate the processes and problems encountered in this type business. Compare this business with the custom construction, alterations and repair business. How do they differ according to: 1) equipment required, 2) personnel employed, 3) management problems, etc.? Report on the major differences, problems, and similarities of the businesses.

b. Facilities
  1) Space

Identify some possible business sites for a clothing business such as suburban shopping centers; enclosed, climate-controlled malls; downtown business area; area near a shopping center or mall; highway outside the town; a residential section, etc. Outline the advantages and disadvantages of the various sites. For example, an enclosed, climate-controlled mall offers convenience, ease, and shopping pleasure. Disadvantages might include high overhead (operating expenses). [NOTE TO TEACHER: A person from the Small Business Administration could discuss with the class setting up a small business, pitfalls to avoid, etc. The Small Business Administration also has booklets available on starting a business.] What other factors should be considered when selecting a location for a business? Why is a good location important?

Visit several different types of clothing businesses in your community or in a nearby community. Make note of the various types and shapes of buildings used. How is building type related to type of business?

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	Contact the Chamber of Commerce or conduct a survey of your community to determine the number of custom construction, alteration and repair, and/or retail fashion merchandising businesses in your community. Obtain a city map and determine which areas of the city are zoned for businesses. Determine which areas of the town or city need a custom construction, alteration and repair, or retail fashion merchandising business.
	Describe a type of clothing business you might like to establish. Based on the information obtained in previous experiences, select a location that might be suitable. Give at least three reasons for choosing that location. Is space available at that location?
2) Equipment	Interview the owner of a clothing business to obtain information regarding specific equipment essential for the business. List the equipment considered essential. Also list the equipment that would be "nice to have." Discuss types, prices, features, etc., for various types of equipment used. Determine the availability of used equipment. Compare the cost and quality of new and used equipment. Share findings in a report to classmates.
	Use information from the report and describe the equipment that would be "essential" in the type of clothing business that interests you. Make a short-range plan for this business. Discuss the cost of equipment which is essential and ways of financing it.
3) Layout	Visit various clothing businesses to gain a better understanding of a store layout. Define *selling space, storage space,* and *administrative space.* Why would a catalog retailer need a large storage area and little selling space, whereas selling space would be a top priority for a retail clothing store? What is the relationship of efficiency and well-planned space? How can a good layout eliminate wasted movement and time?
c. Financing	Interview the entrepreneur of a clothing business. Discuss how the person got started in the business. How was the financing of the business handled? Did the person have a loan from a conventional lender (such as a bank), savings, a financially responsible co-signer, a personal loan from relatives or friends, or a small business loan for backing? If backed by a long-term loan at a bank, what was used for collateral? Did the person inherit the business or form a partnership? What advice would the entrepreneur give a person starting a business? Share your findings with classmates. How can undercapitalization doom a business? Why can lack of capital usually be compensated for by other assets? Do you feel the statement "Unless a business is adequately capitalized it cannot survive" is

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
	true? Why? Why must capital be sufficient to establish the business in a proper location, to buy merchandise independently at the best price, and to weather the error of undercapitalization?
	Interview a loan officer to discuss the various methods of financing a business and the basic aspects of the loan application process. What is the single most important thing or characteristic that a loan officer looks for in an application for a small business loan? How important is it for a loan applicant to have capital or owner equity to invest in the new business? Are some types of businesses more likely than others to receive start-up loans? If so, is the difference a matter of the amount required for start-up or a matter of likelihood that the business will succeed? What are some ways that an individual can obtain owner equity, assuming that he or she cannot save the money from existing income? What are some important considerations for the applicant when choosing a bank with which to do business? How much does the applicant's personal credit rating affect a loan officer's decision to give her or him a small business loan? What is meant by a personal financial statement? What is the purpose of the personal financial statement? Why is it important to determine a realistic figure for the amount needed to start your own business? When planning capital needed, why should you consider fixed capital, working capital, funds for your living expenses, and a financial cushion?
	Visit or write the local office of the Small Business Administration to gain information on getting a small business loan. Share the information with classmates.
d. Customers 1) Customer characteristics	Research business or trade journals and leading publications in the clothing and textiles field to learn the importance of identifying the characteristics of the customer the business is to reach. How can the age, social and economic status, and educational level of customers in the area influence price levels and types of goods or services needed or wanted? How do buying patterns change among customers? Share your findings with classmates.
2) Customer contacts	Identify the advertising methods the manager or owner of a clothing business can use in making customer contacts. Make a list of the advantages and disadvantages of each advertising method, including postcards and direct mailings, word-of-mouth and satisfied customers, newspaper and magazine ads, TV and radio spots, bulletins in laundromats and public places, etc.
	Listen to a manager or operator of a clothing construction, alterations, or retail merchandising business discuss their advertising techniques, explaining the techniques which

are most effective. How does advertising reflect a store's "image" to customers? What is the salesperson's role in advertising?

e. Personnel records

Study references to gain a better understanding of the information which must be kept in personnel records to keep track of money paid to employees and money deducted from employee paychecks for Social Security and taxes. Write a paper analyzing the statement "Each employee will cost the business more than his or her salary." In the paper identify the three types of protection for regular employees which must be paid for by the employer according to the law: Social Security, unemployment insurance, and workmen's compensation. What is meant by an employee earnings record? The payroll register? W-4 form? The federal income tax withholding schedule? The Social Security employee tax table?

Interview an accountant for a clothing business or a Social Security representative to discuss the procedures for determining Social Security, federal income tax and state income tax withholdings. How is the amount of taxes or money to be withheld from the employee's gross earnings for federal income tax determined? Do all states have a state income tax? Does your state have a state income tax? How is the amount of your state income tax, if any, determined?

Interview an insurance agent or a tax consultant to discuss insurance coverage necessary for businesses. What is workmen's compensation? Is workmen's compensation a state or federal requirement? Workmen's compensation is usually arranged through an insurance company, following state guidelines. How is the amount that the employer must pay for workmen's compensation determined? What is unemployment insurance? Is it a state or federal requirement? How is the amount of unemployment insurance to be paid by the employer determined?

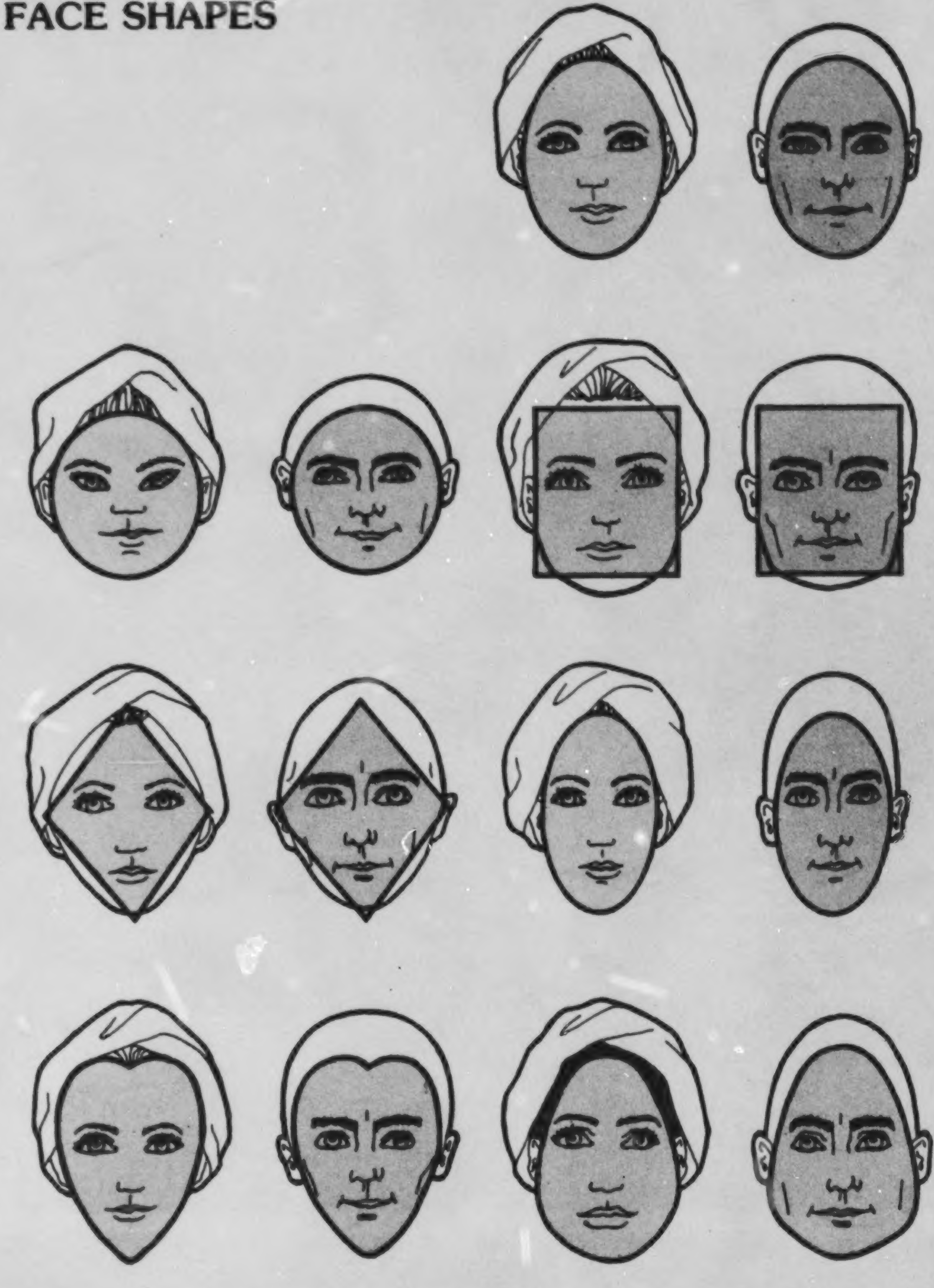
Pretend you have your own clothing business. Work through the forms required for each employee, using the personnel records fact sheet. Work through the forms for the business beginning with the W-2 form, the earnings record, and the payroll register. [NOTE TO TEACHER: Transparencies 95-97 illustrate some forms used by businesses.] Use the federal income tax and Social Security tables as a basis for determining the amount withheld from each employee. If your state has a state income tax, deduct that tax as well. [NOTE TO TEACHER: The Internal Revenue Service produces a complete small business tax kit which may be helpful in presenting this information to students. If you are unable to obtain the kit, your might want to make copies of Transparencies 95-97 as handouts for the students to use.]

CONCEPTS	LEARNING AND EVALUATION EXPERIENCES
f. Business procedures 1) Records 2) Record keeping	Interview an entrepreneur of a clothing business. Discuss the systems and records necessary to keep track of a business's revenues, expenditures, inventory, payroll, and payroll deductions. Why is it important to develop a complete record-keeping system for both day-to-day and long-range documentation of business operations? How can business records tell the entrepreneur what items to reorder? What items are on hand and their worth? How much creditors owe the business? Whether, and how much, the business is growing or declining? Prepare a report on specific business procedures of which the beginning entrepreneur should be aware. Gather information from materials in the library, business or trade journals, leading publications in the field of clothing and textiles, and from interviews with owners or managers of clothing related businesses. Select one of the following topics, research the topic, and present a report to the class: 1) Define and describe the process of taking inventory. Include annual inventory, interim inventory, perpetual inventory, annual physical inventory required by tax law, etc. 2) Define and display records which are common to many retail fashion and merchandising businesses. Include order form, receipt log, invoice, inventory sheet, sales slip, etc. Explain the purpose of each form. 3) Define and display items needed for record keeping in clothing construction and alteration and repair businesses. Include statements, alteration or work tickets, ledger, appointment calendar, work schedule, customer record file, etc. Explain the purpose of each item. 4) Define and describe the records for tracking money coming into the clothing business on a day-to-day basis. Define the two basic types of revenues: cash and credit. Include information on a cashier's daily report, actual cash count, sales slips or receipts, customer accounts statement, accounts receivable, customer bills, etc. Explain the function of each. 5) Define and describe the records for tracking money that is paid out of the business for inventory and for miscellaneous items which are needed to run the clothing business. Include information on checks written to pay bills, cash paid out for items, sales returns, discounts or allowances, petty cash, etc. Explain the purpose of petty cash vouchers, checkbook and check stubs, vendor's invoices, and accounts payable statements.

TRANSPARENCIES AND REFERENCES

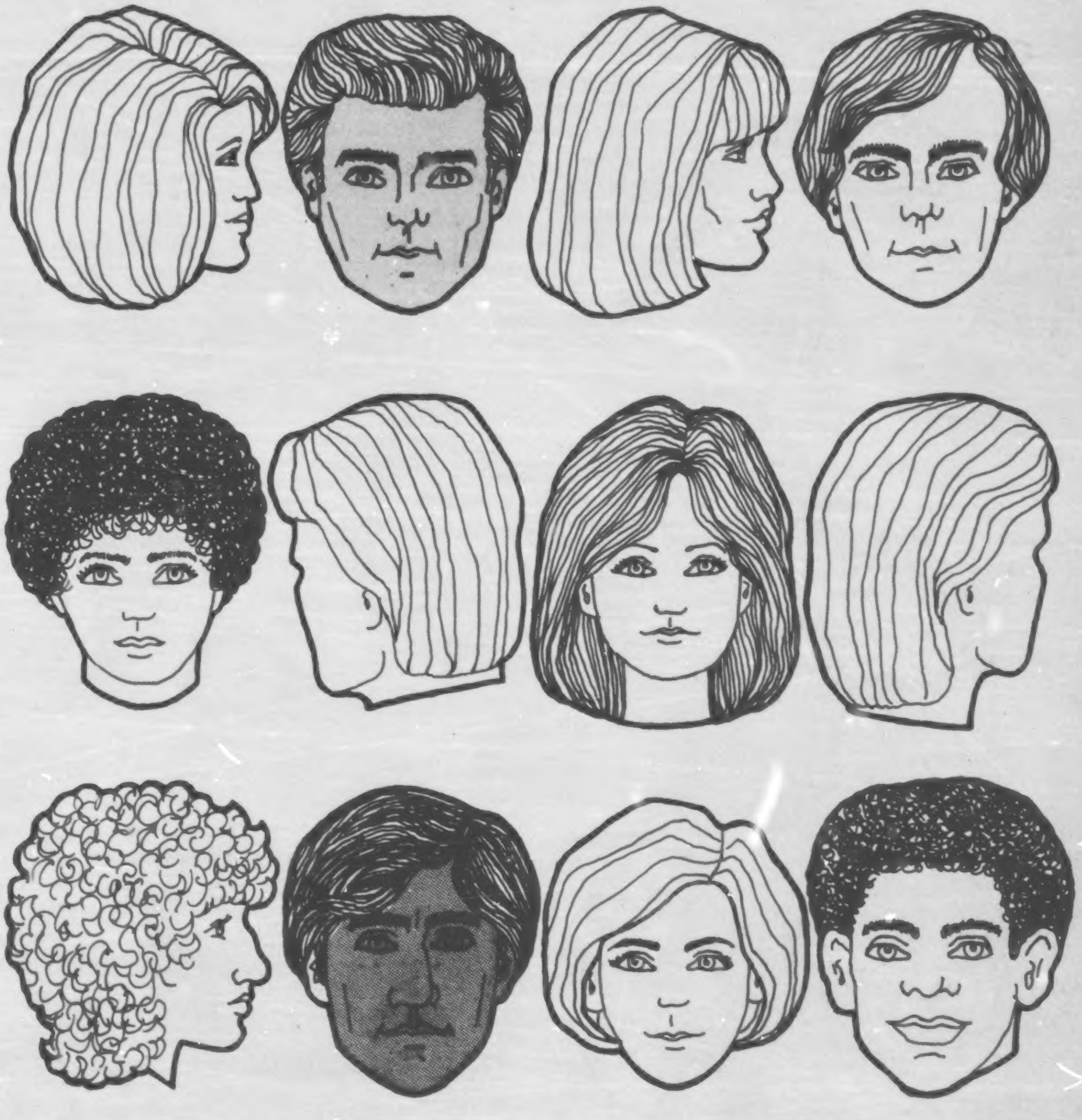
T-1

FACE SHAPES



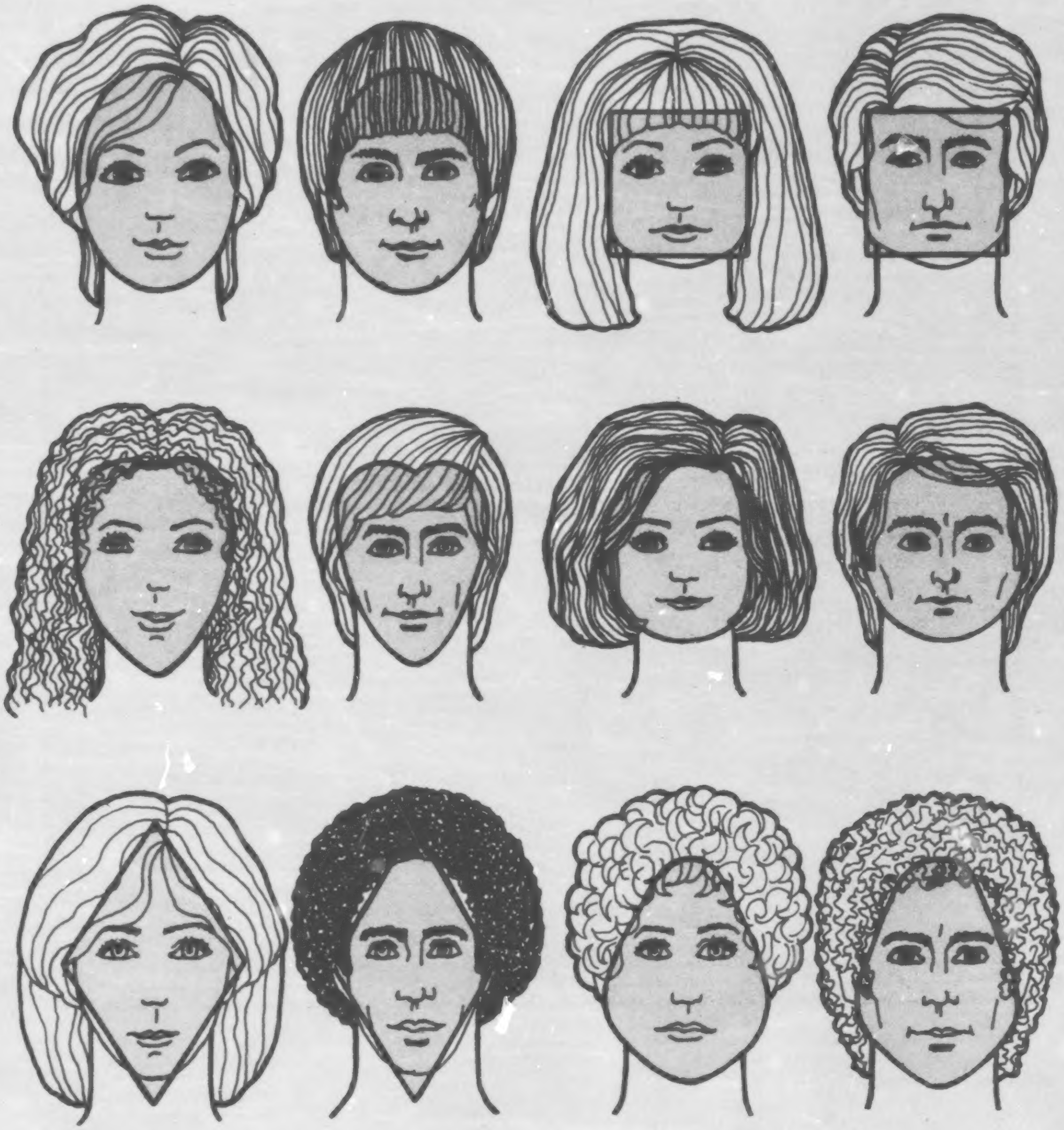
T-2

FACIAL FACTORS TO CONSIDER WHEN SELECTING A HAIR STYLE



T-3

APPROPRIATE HAIR STYLES FOR FACE SHAPES



WARRANTY CARD

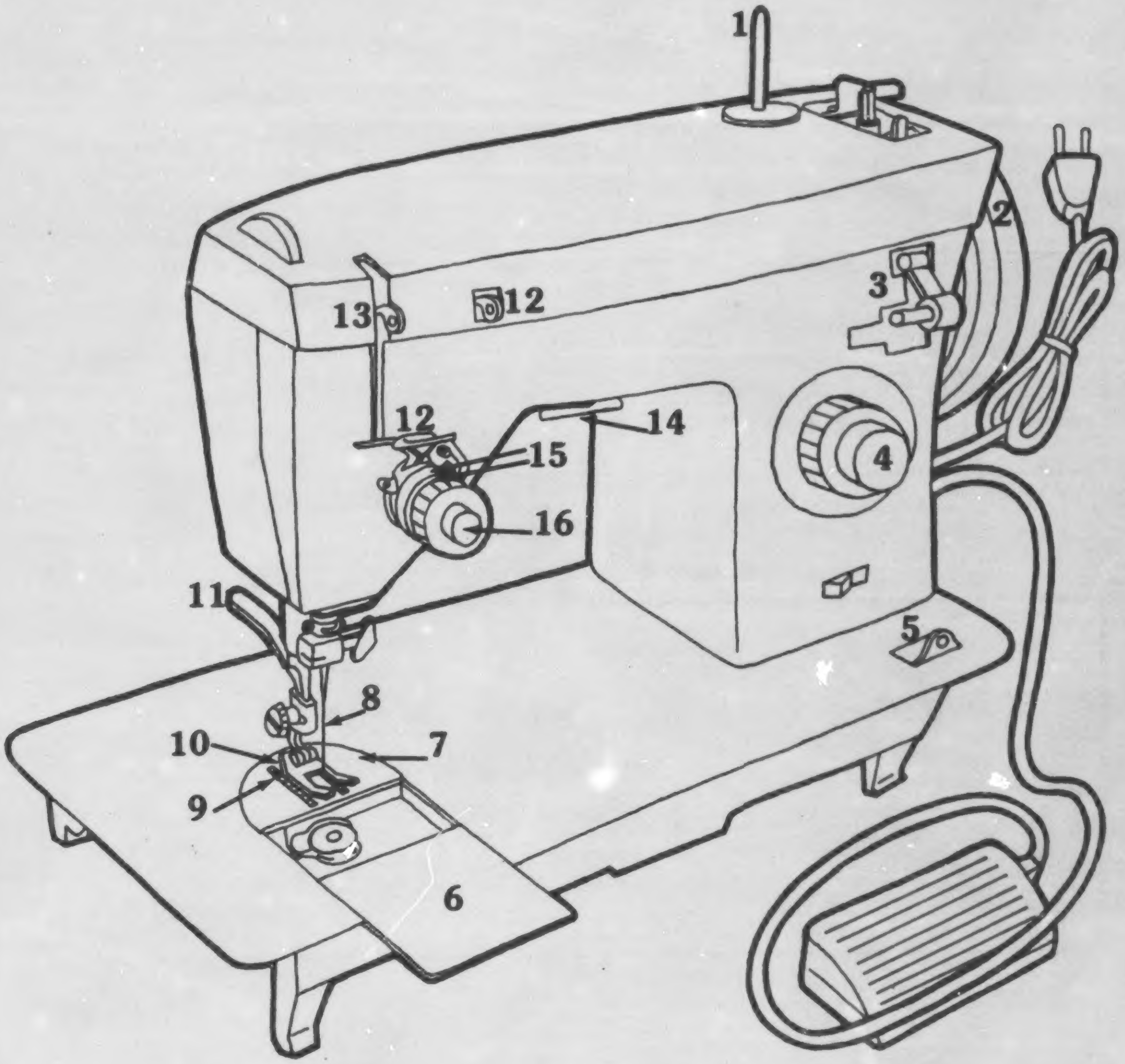
THE MOTOR IN THIS FAN IS GUARANTEED BY THE MANUFACTURER TO THE ORIGINAL PURCHASER AGAINST DEFECTS IN WORKMANSHIP AND MATERIAL FOR A PERIOD OF FIVE (5) YEARS FROM DATE OF PURCHASE. FAN PARTS, FAN BLADE, CORD SET, SWITCHES, ETC. CARRY THE STANDARD ONE (1) YEAR GUARANTEE. THIS DOES NOT COVER ANY DAMAGE DUE TO ACCIDENTS, OPERATION ON OTHER THAN 115 VOLTS, 60 CYCLES, A.C. CURRENT, LACK OF LUBRICATION OR OTHER ABUSES.

THE MANUFACTURER WILL REPAIR OR REPLACE WITHOUT CHARGE, ANY PART INOPERATIVE BECAUSE OF DEFECTIVE WORKMANSHIP, OR MATERIAL, IF THE PART IS RETURNED TO THE FACTORY FREIGHT PREPAID, WITHIN THE GUARANTEE PERIOD.

THE COMPANY HAS NO OTHER OBLIGATION OR LIABILITY WITH THIS FAN. TO ACTIVATE THIS GUARANTEE, THE ATTACHED GUARANTEE RETURN CARD MUST BE MAILED WITHIN 30 DAYS FROM DATE OF PURCHASE.

IMPORTANT! KEEP THIS CARD IN A SAFE PLACE. WHEN WRITING TO THE FACTORY PLEASE STATE THE MODEL NUMBER OF YOUR FAN. WHEN RETURNING PARTS FOR REPAIR OR REPLACEMENT PLEASE ENCLOSE THIS PORTION OF THE GUARANTEE CARD.

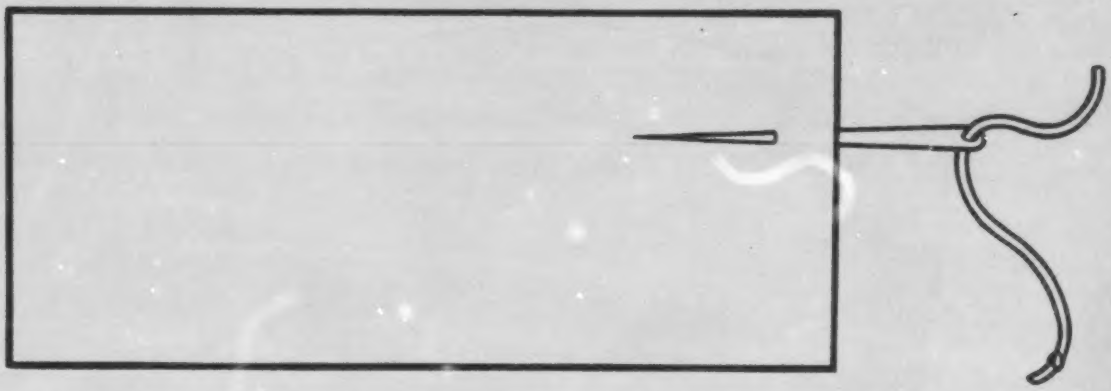
THE PARTS OF A SEWING MACHINE

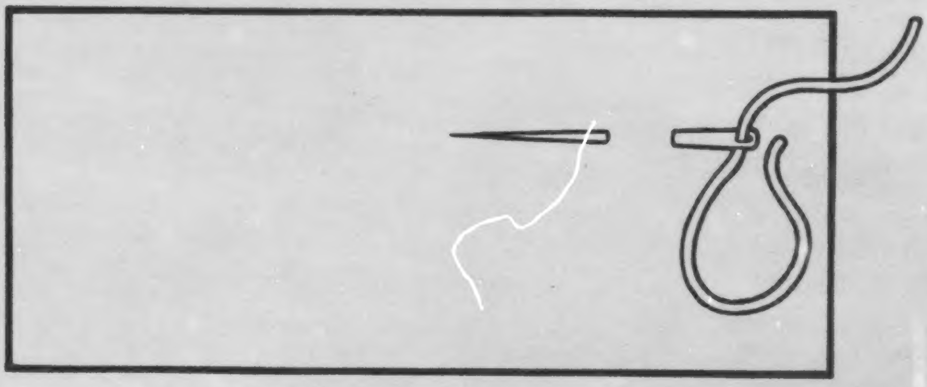


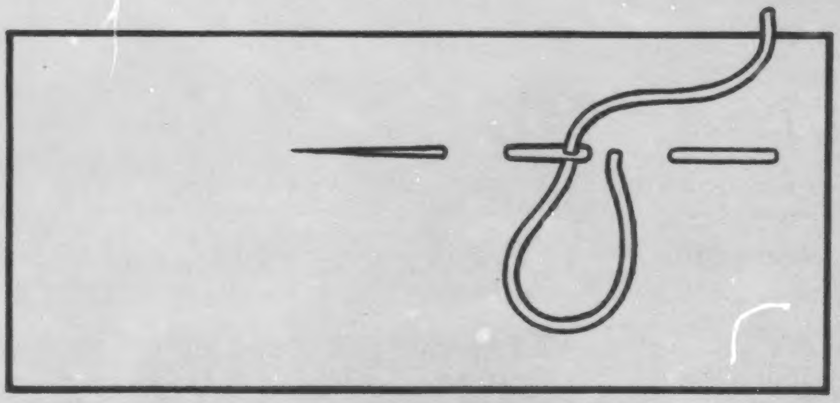
1. Spool pin
2. Hand wheel
3. Bobbin winder
4. Stitch regulator
5. Thread guide for bobbin winder
6. Slide plate
7. Throat plate
8. Needle
9. Feed dog
10. Presser foot
11. Presser foot lifter
12. Thread guides
13. Take-up lever
14. Light
15. Tension discs
16. Tension regulator

T-6

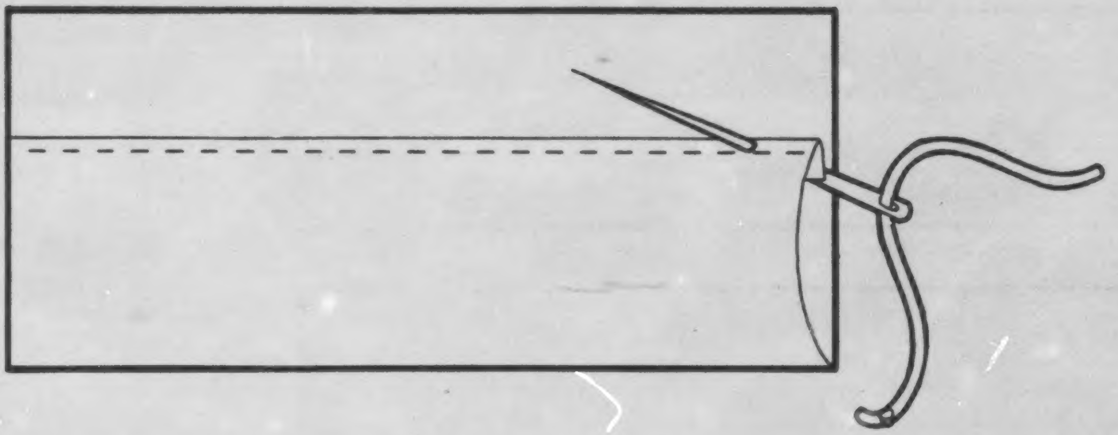
BASTING STITCH

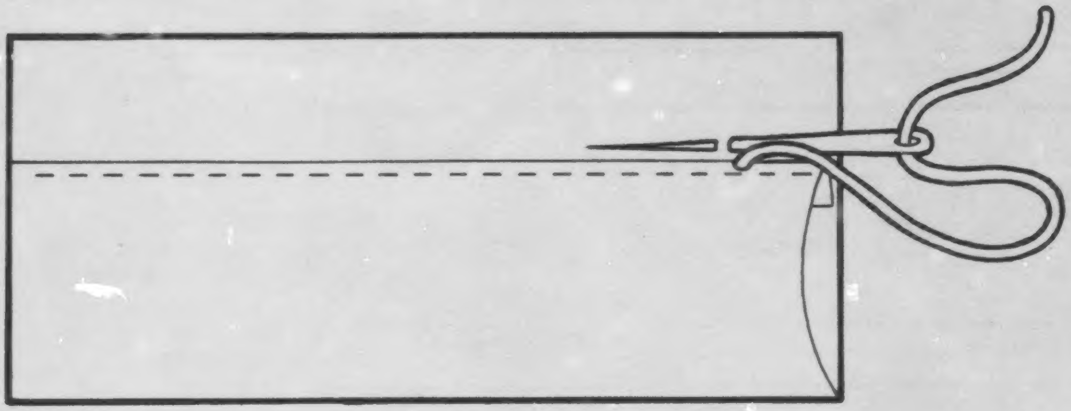


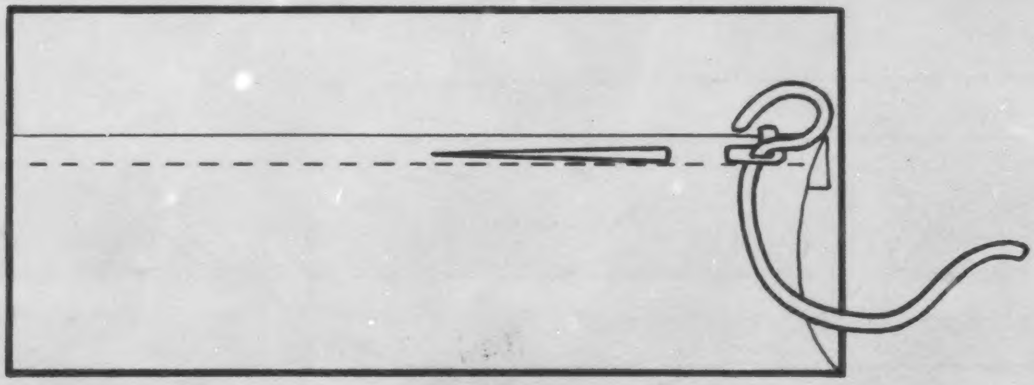




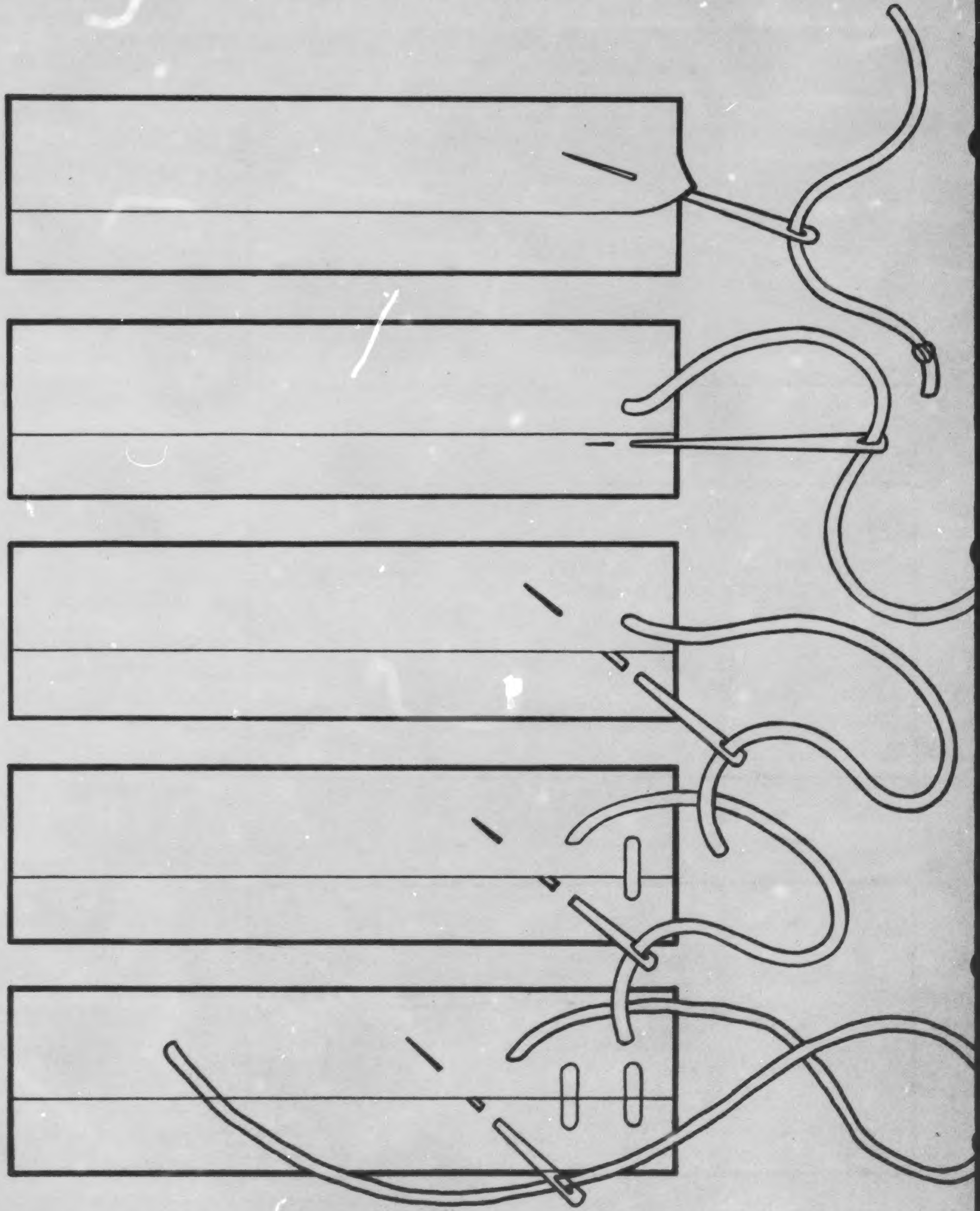
SLIPSTITCH





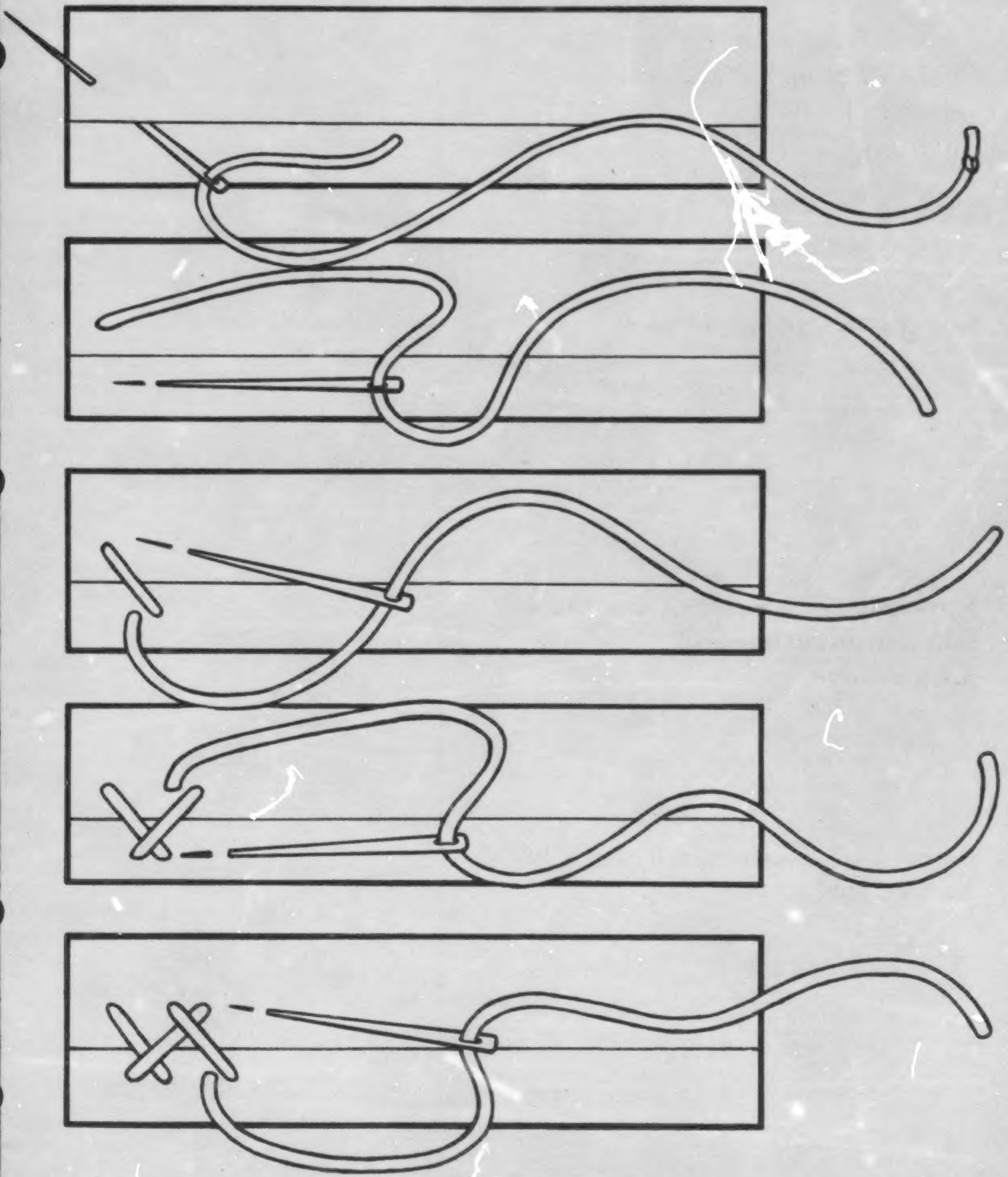


VERTICAL HEMMING STITCH



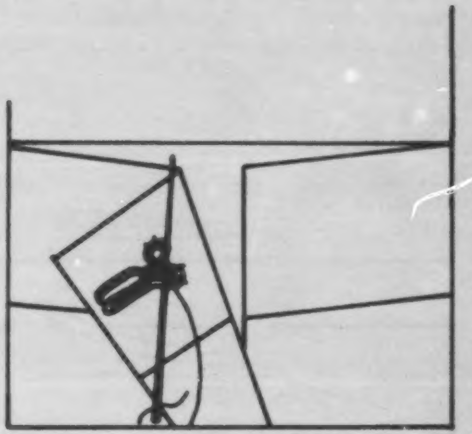
CATCHSTITCH

T-9

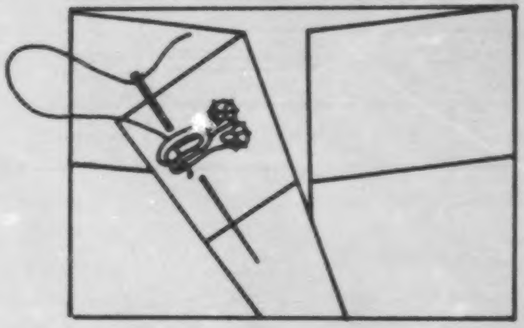


ATTACHING HOOKS AND EYES

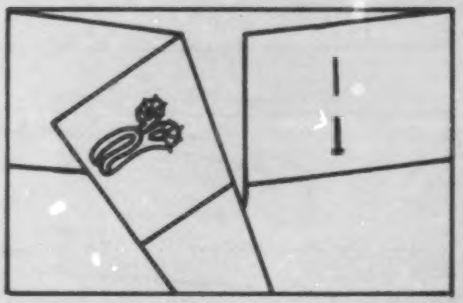
1. Position hook on underside of overlap. Place 4 or 5 stitches in each hole



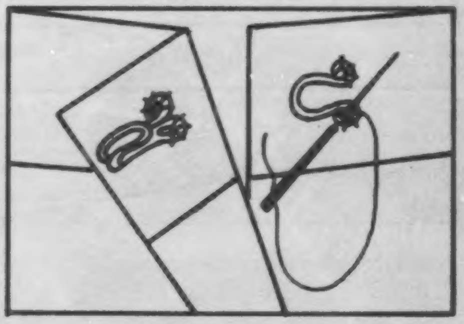
2. Secure thread under hook.



3. Mark where the end of the hook falls on underlap and position eye.

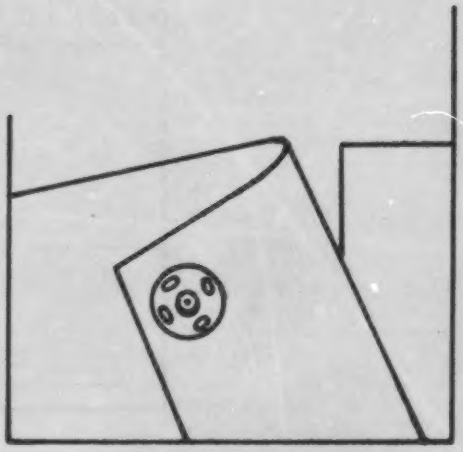


4. Place 4 or 5 stitches in each hole. Secure thread.

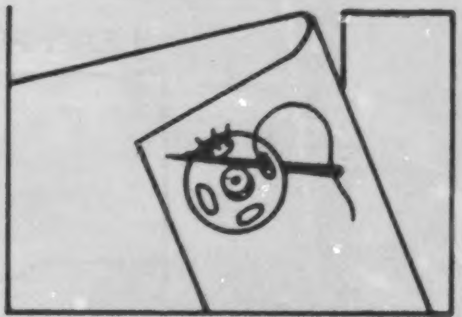


ATTACHING SNAPS

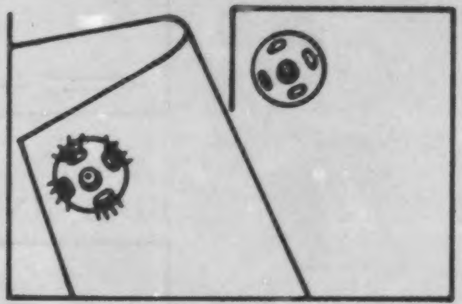
1. Place ball half of snap on underside of overlap.



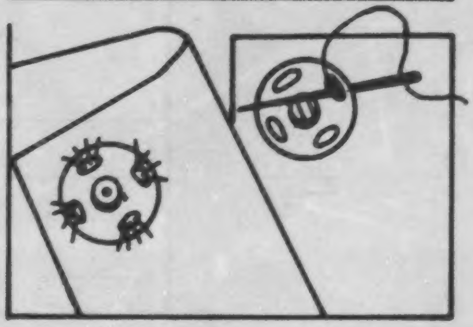
2. Place knot under snap. Take 4 or 5 stitches through each hole. Secure thread.



3. Position socket half of snap on underlap. Align with ball half.

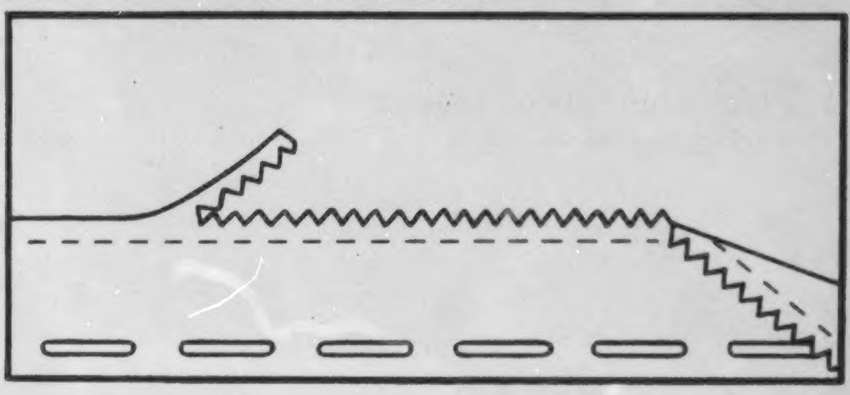


4. Attach same as ball half.

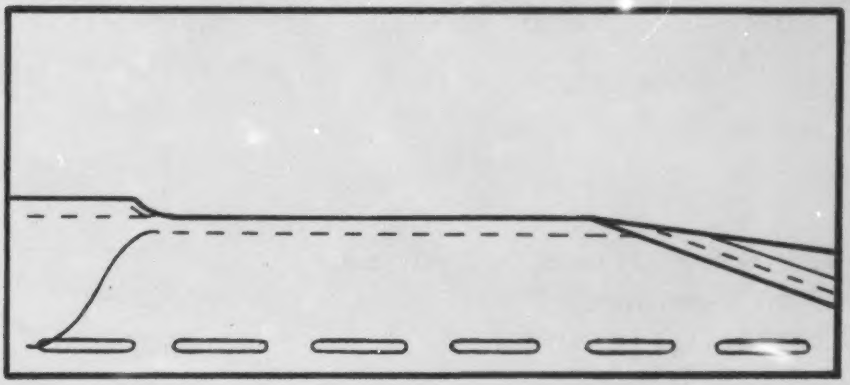


HEM FINISHES

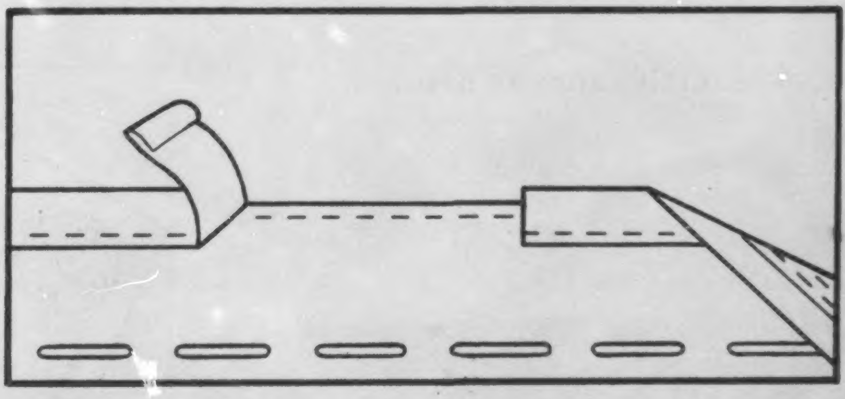
STITCHED AND PINKED EDGE



CLEAN-FINISHED EDGE

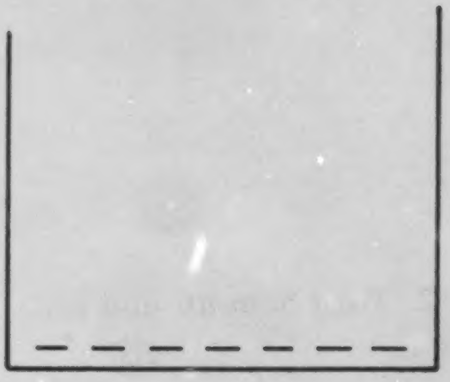


BIAS BINDING

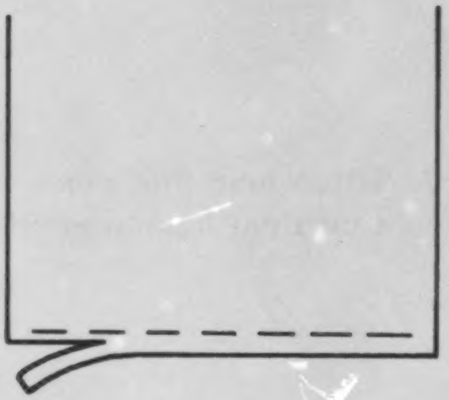


HAND-ROLLED HEM

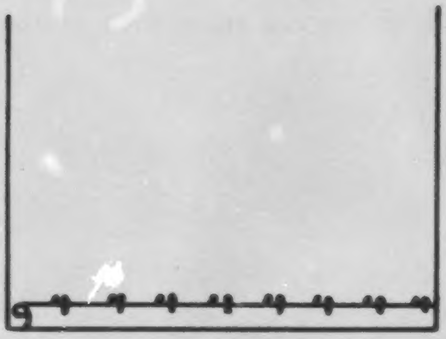
1. Machine stitch 1/8-inch from edge of the fabric.



2. Trim close to stitching.

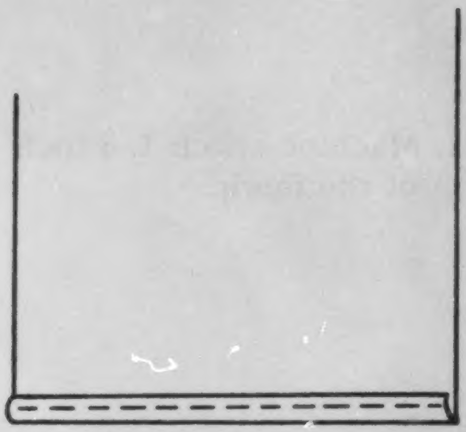


3. Roll fabric between thumb and forefinger and slipstitch into place.

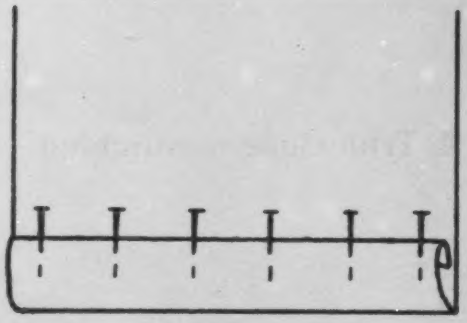


HAND-STITCHED HEM

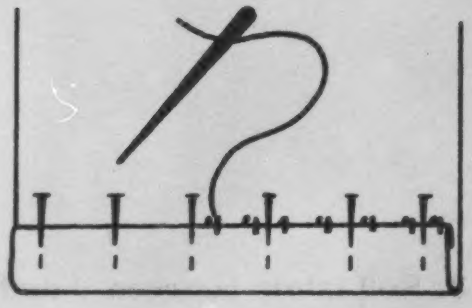
1. Make desired hem finish.



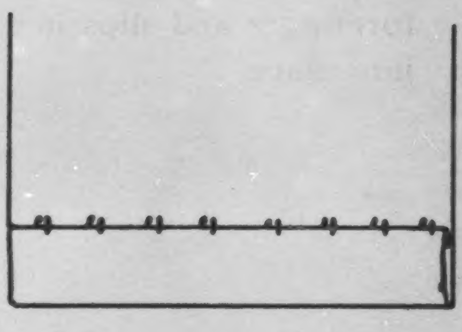
2. Turn hem up and pin.



3. Stitch hem into place using a vertical hemming stitch.

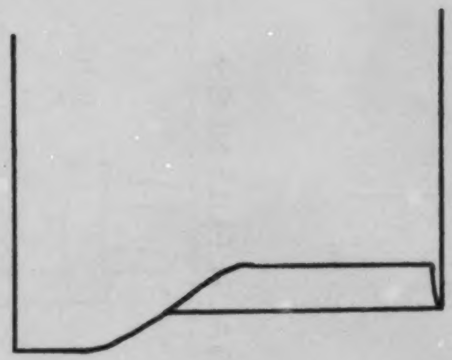


4. Remove pins and press hem.

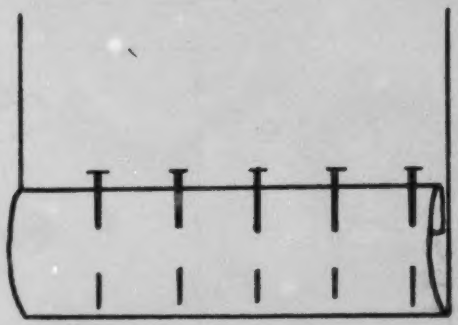


MACHINE-STITCHED HEM

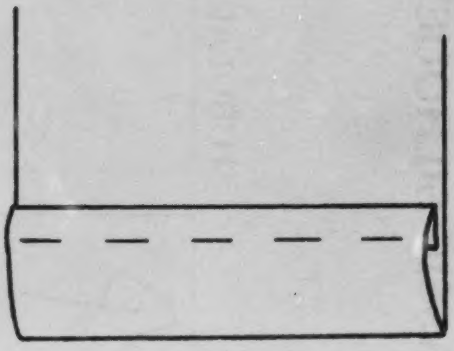
1. Turn hem up 1/4-inch and press.



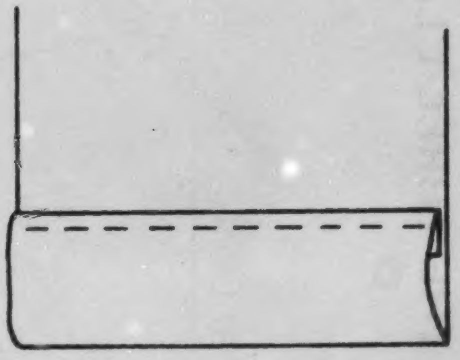
2. Turn hem up again the desired amount and pin.



3. Baste hem across the top and remove pins.



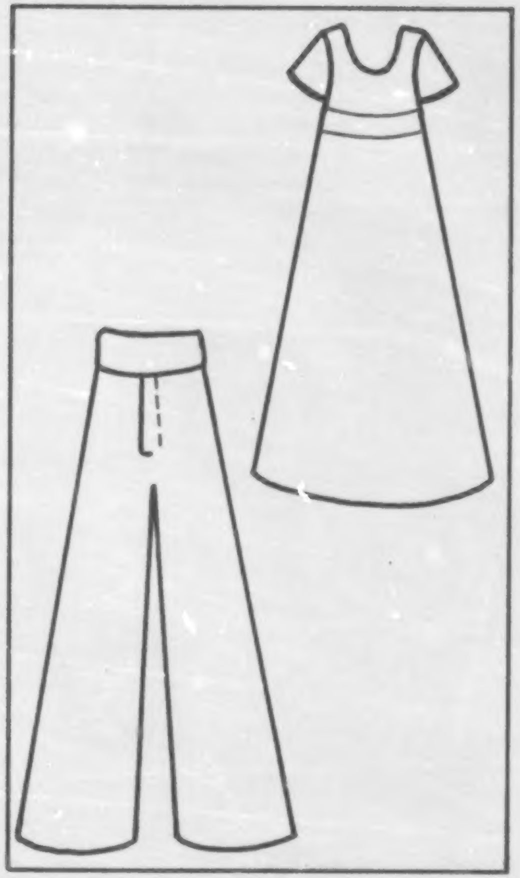
4. Machine stitch across top of hem.



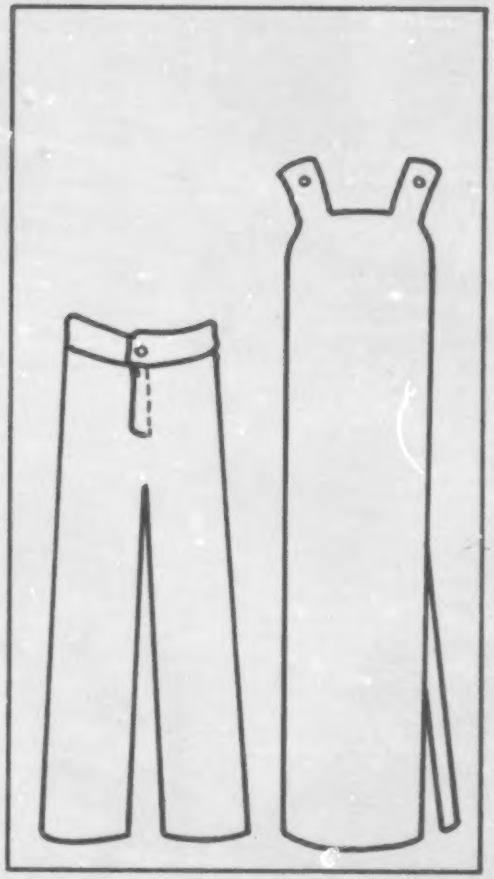
THE THREE CLASSIC SILHOUETTES

T-16

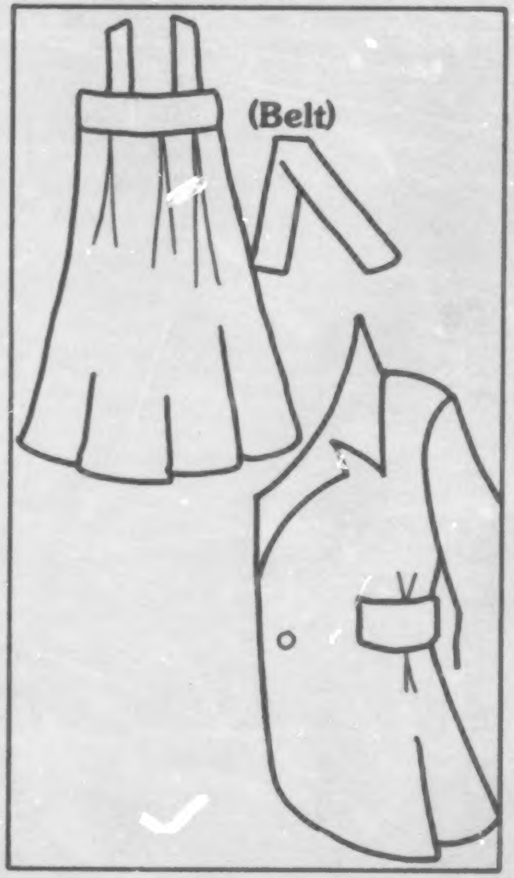
BELL



TUBULAR



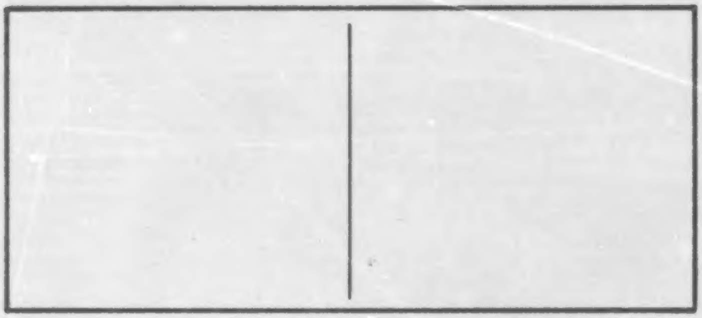
BACK FULLNESS



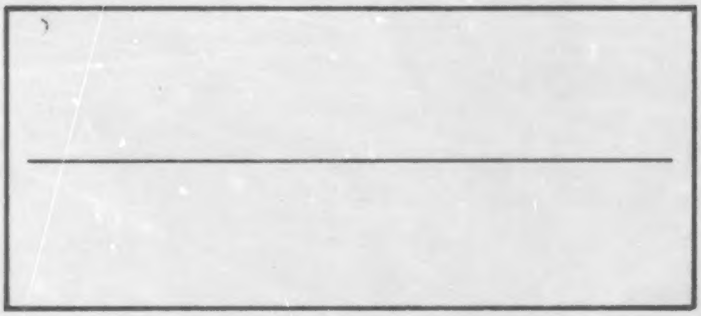
T-17

TYPES OF LINES

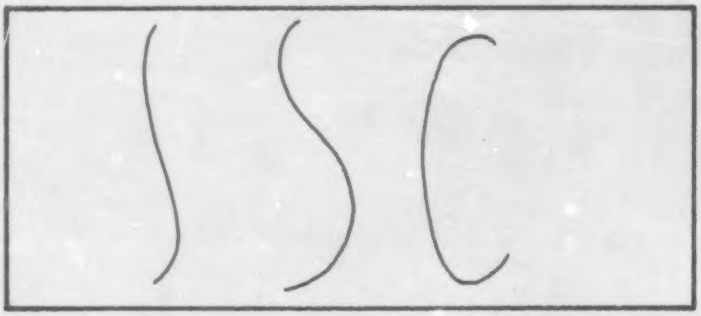
VERTICAL



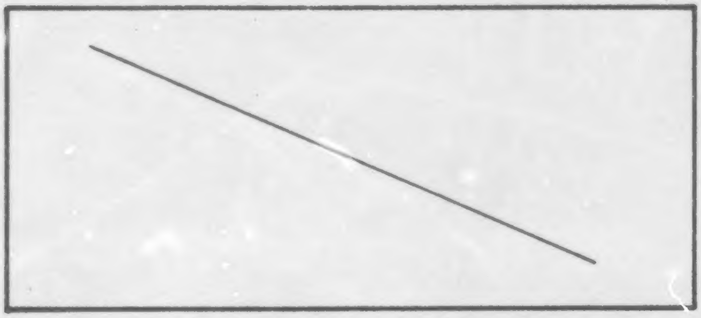
HORIZONTAL



CURVED

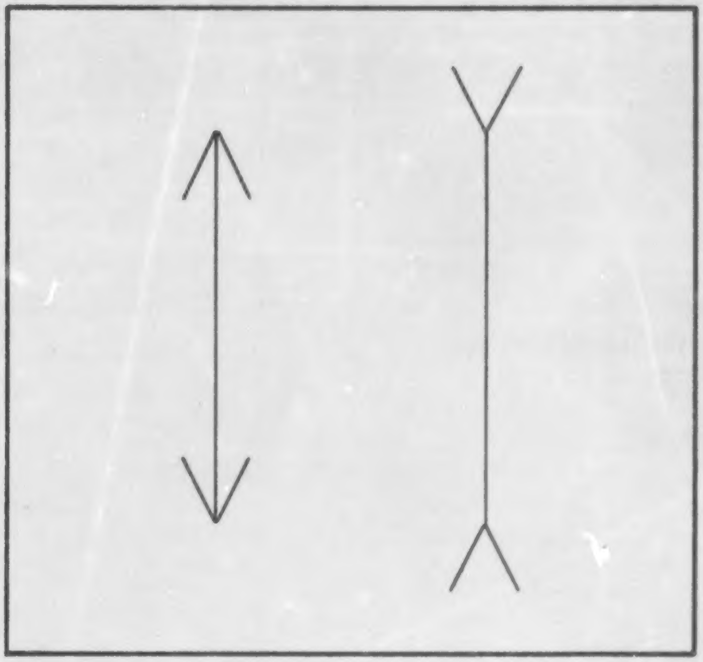


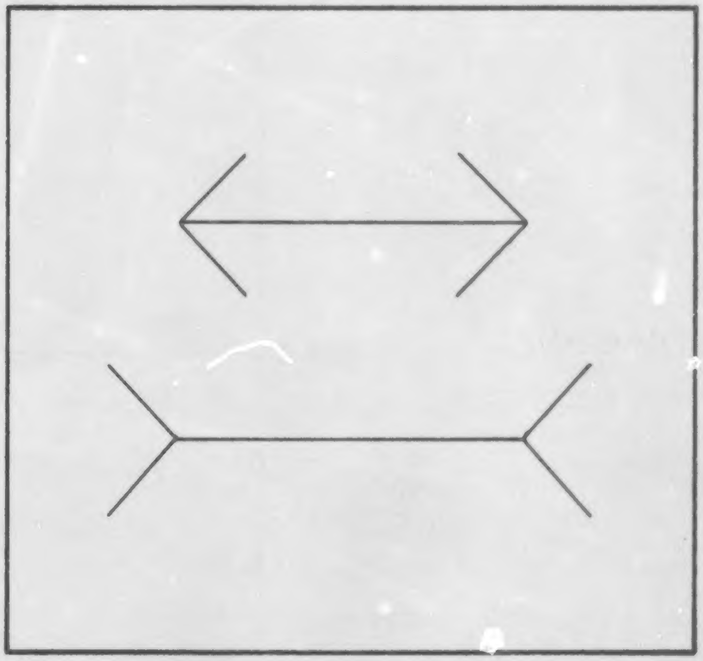
DIAGONAL



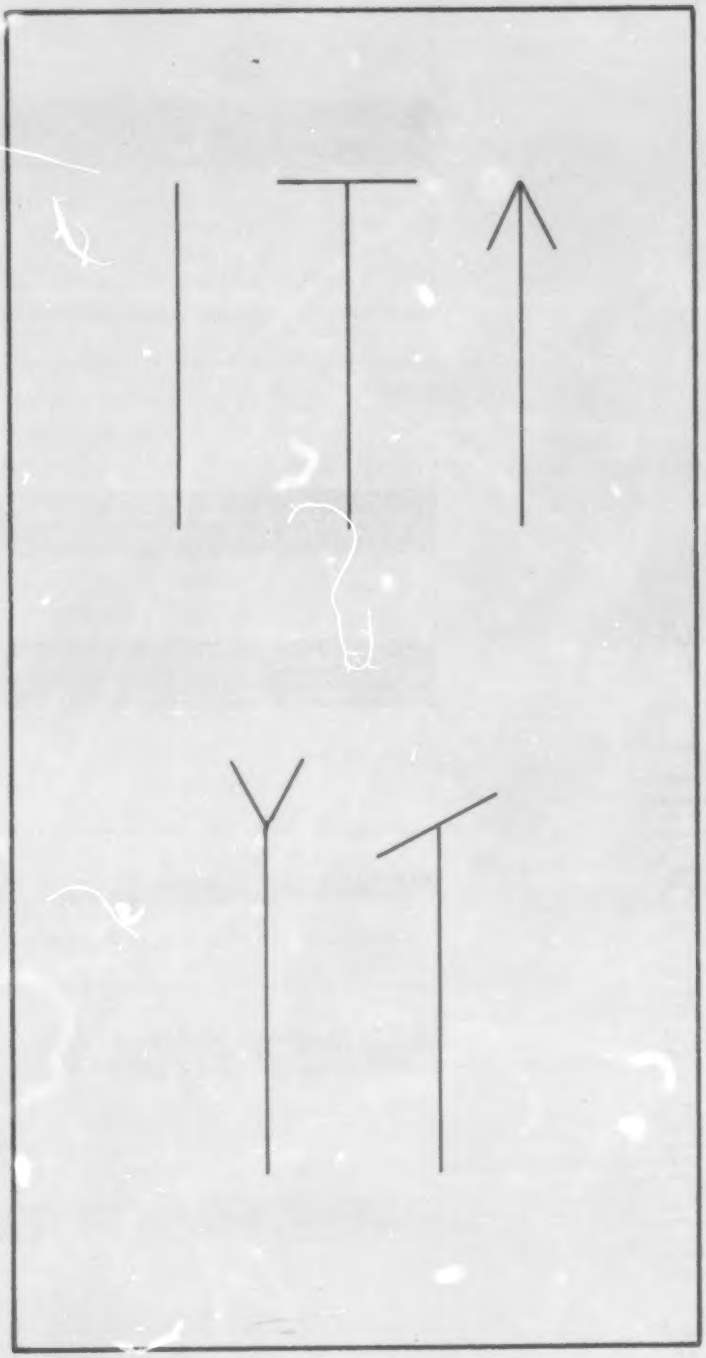
INTERACTION OF LINES

Each pair of lines is exactly the same length but the length does not look the same.

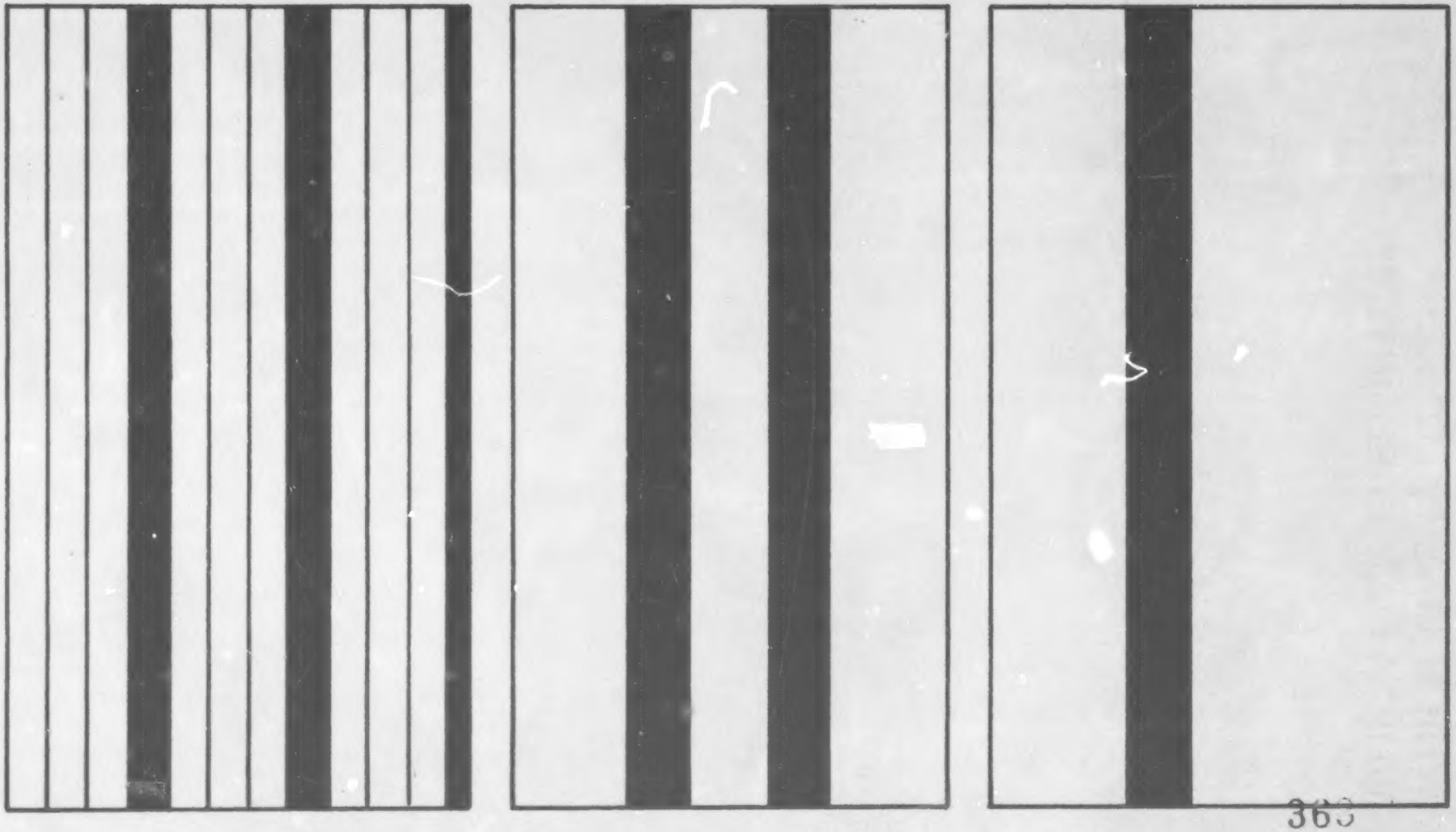




WHICH LINE IS LONGER?
WHICH LINE IS SHORTER?

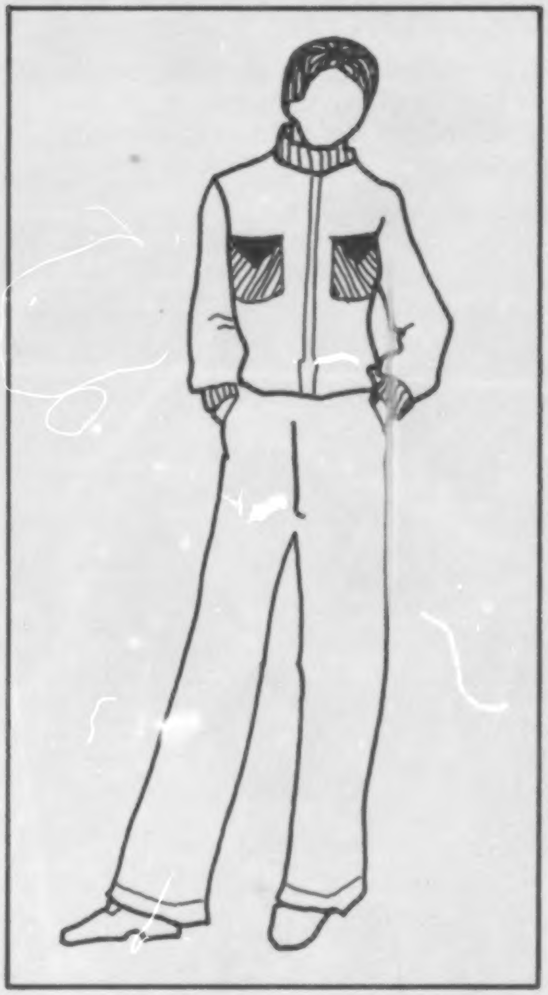


SLENDERIZING THROUGH LINES



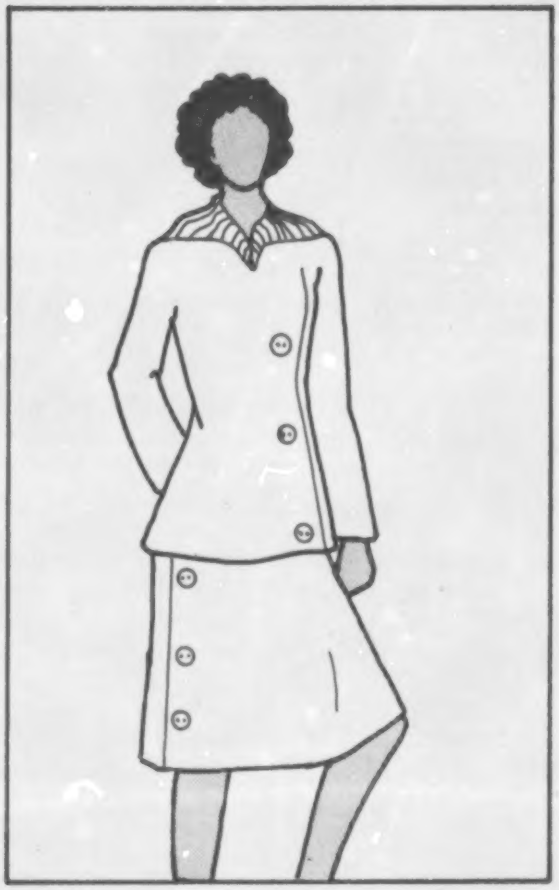
Principles of Design

BALANCE



Formal Balance (Symmetrical)

Informal Balance (Asymmetrical)



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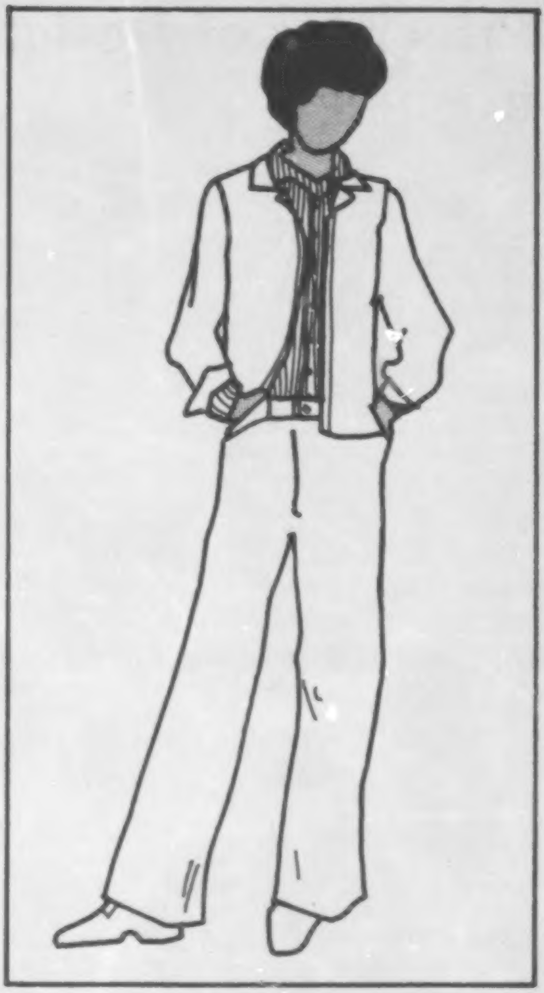
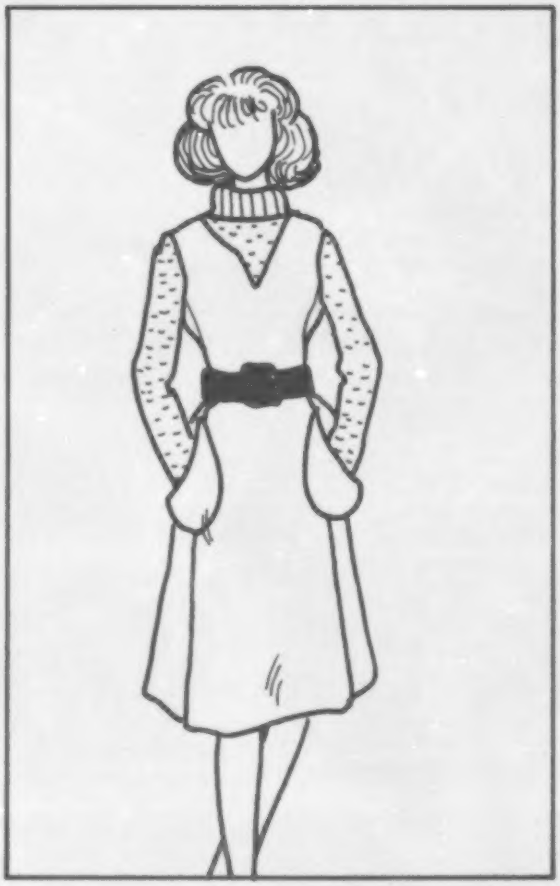
PROPORTION

Relationship of all parts to each other and to the design as a whole - based on division of space.

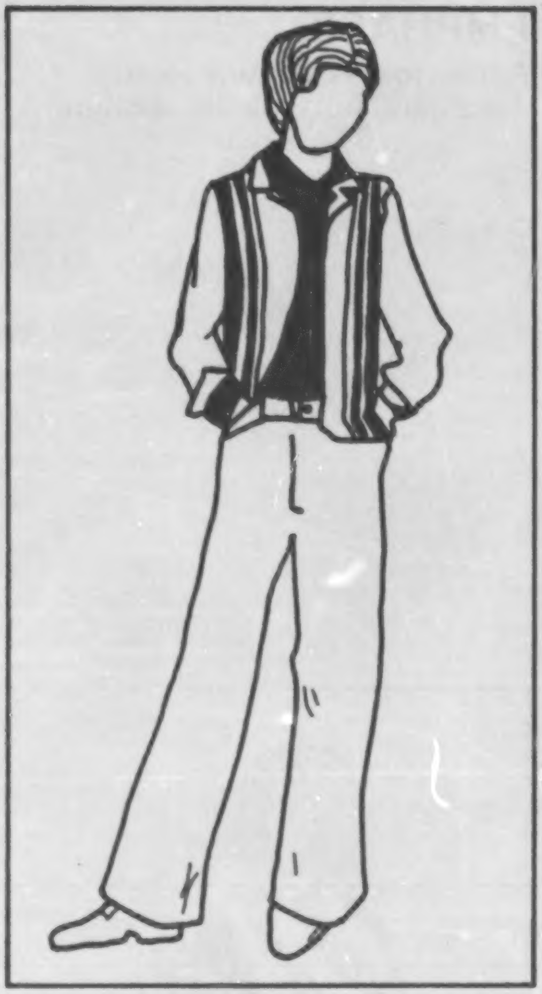


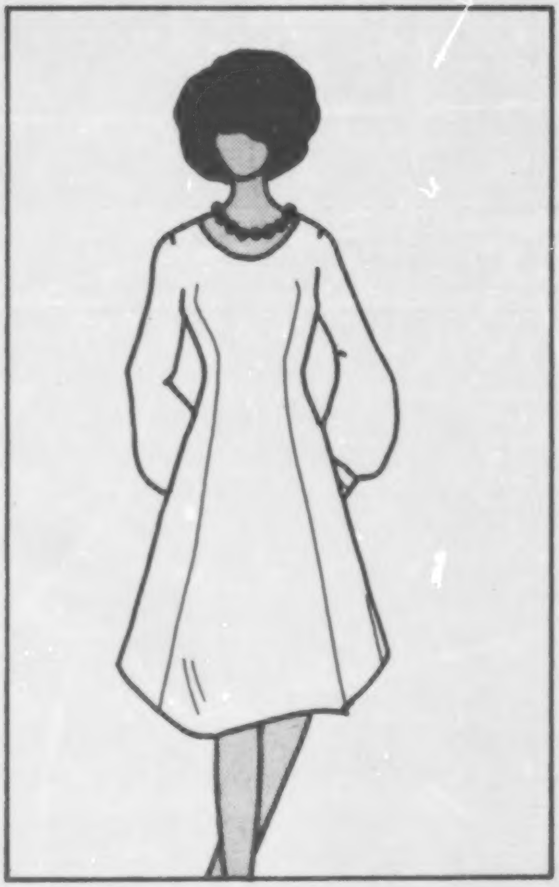


T-23

RHYTHM

Illusion of motion as the eye is lead from one part of the garment to another.

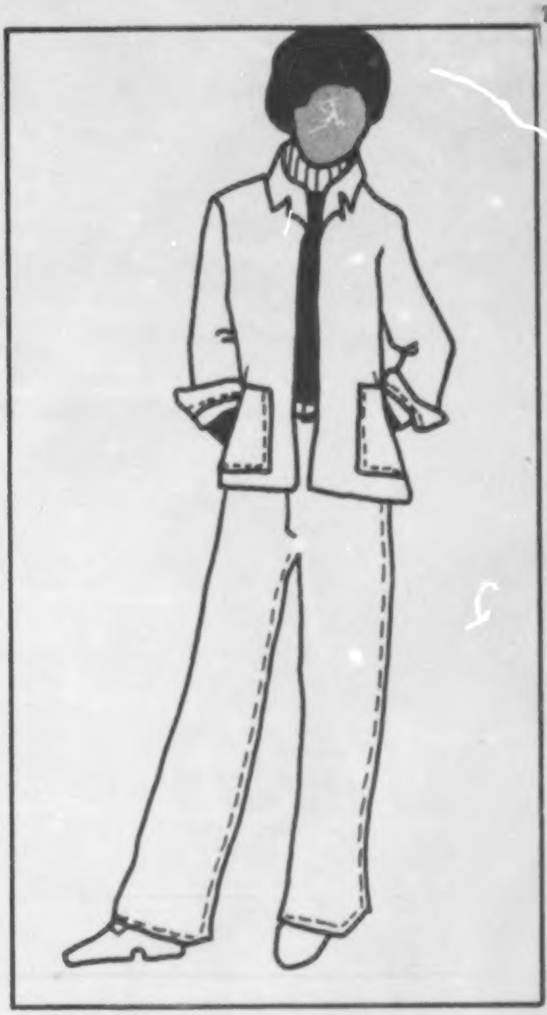


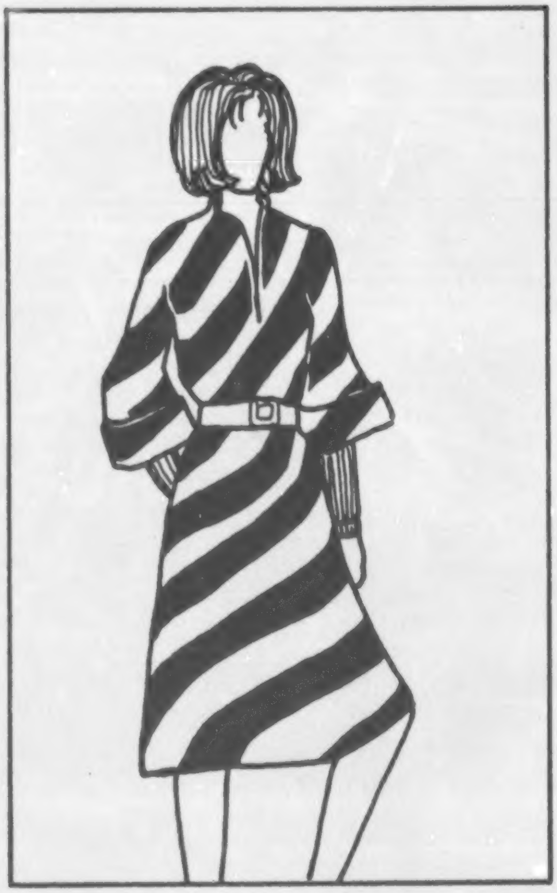


T-24

EMPHASIS

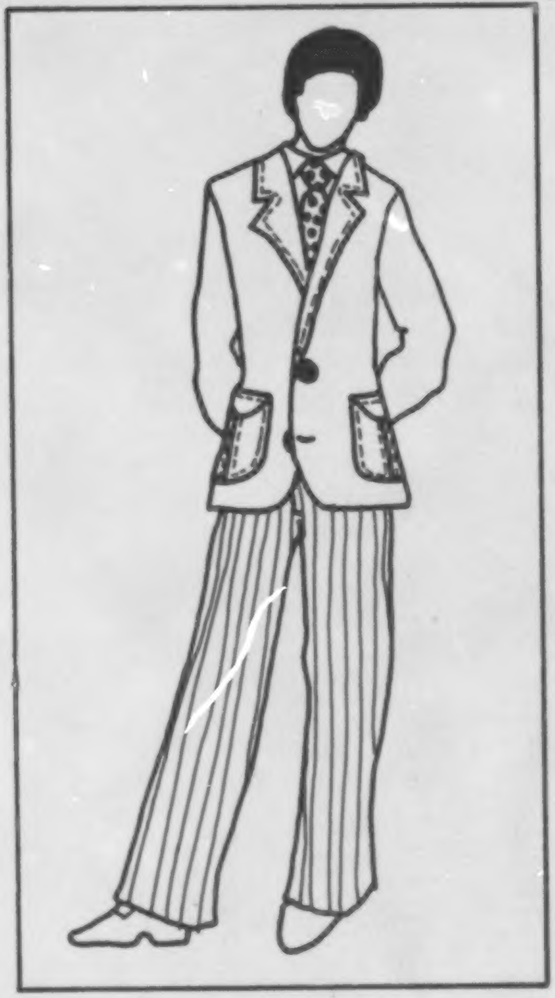
Attention is drawn to the dominant part of the design.

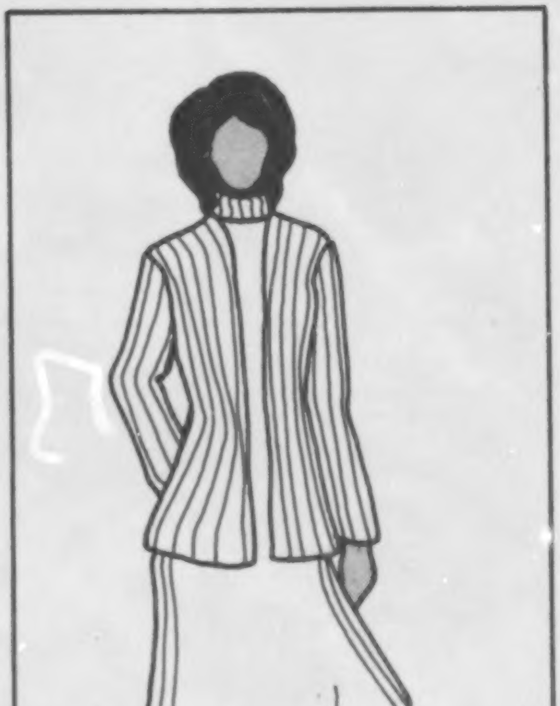




UNITY

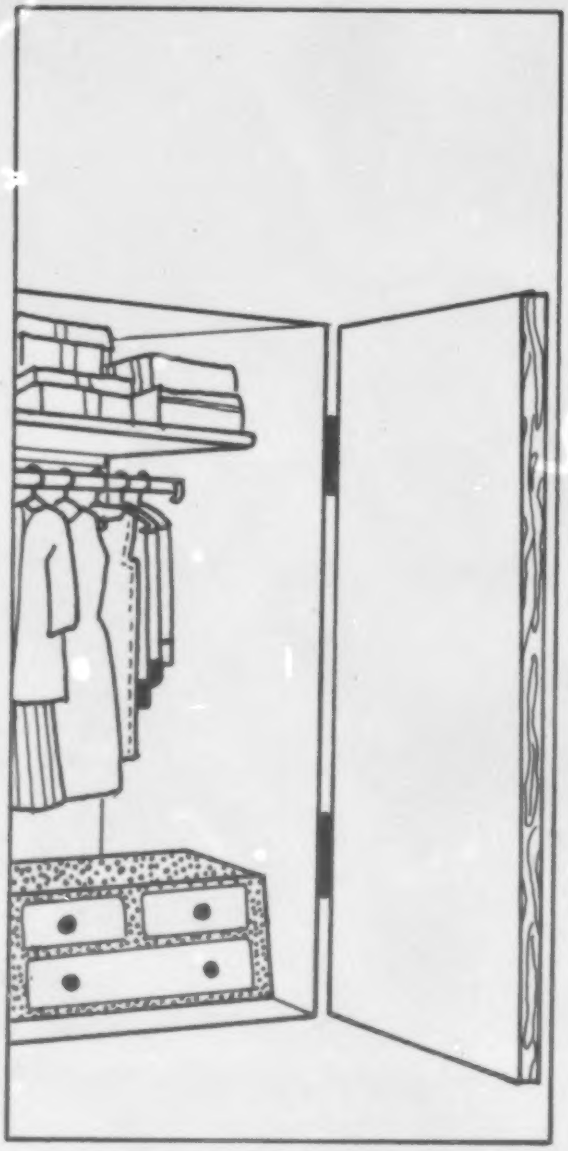
Silhouette of the design is related to the structure of the figure - the overall look.





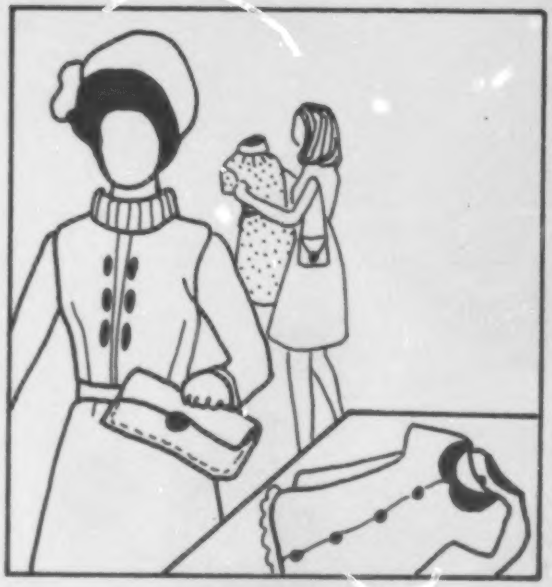
BUYING BASICS

Inventory wardrobe.
Identify wants.
Determine needs.
Plan purchases.

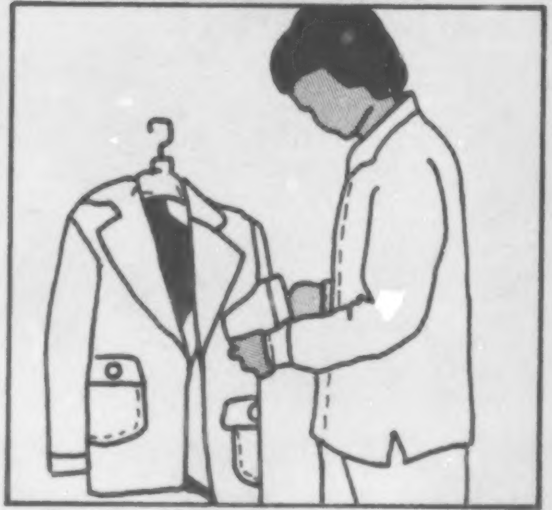


When shopping consider:

- Budget
- Sources
- Size
- Fit
- Style
- Color
- Workmanship
- Care
- Cost of item
- Suitability for needs
- Quality

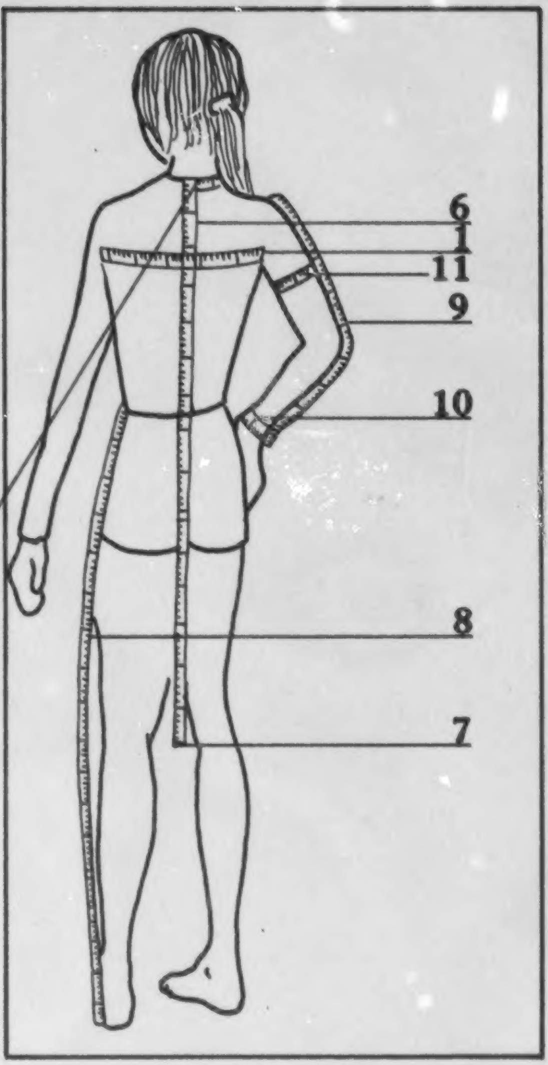


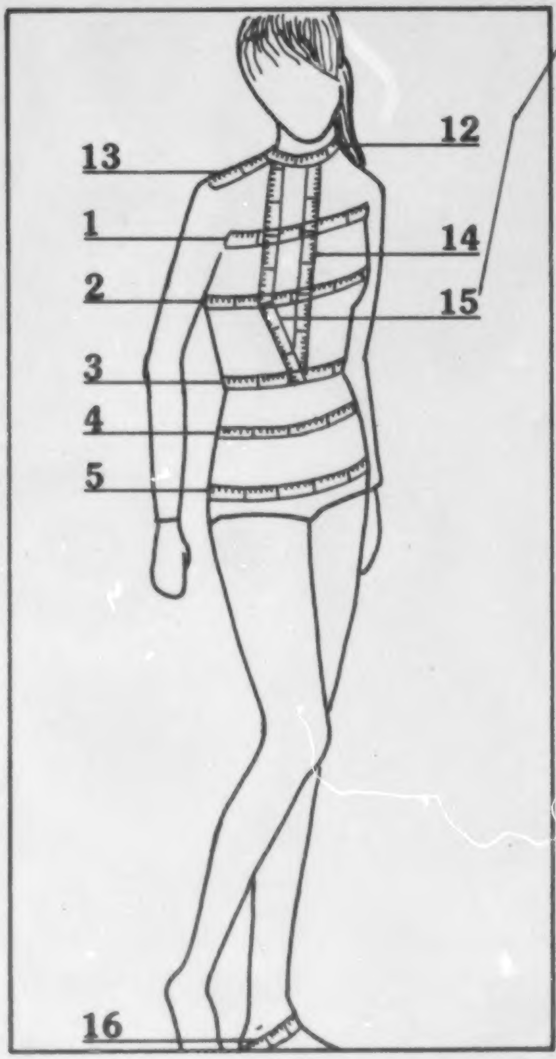
Do comparison shopping.



Measuring Females

1. High Bust
2. Bust
3. Waist
4. High Hip
5. Full Hip
6. Back Neck to Waist
7. Skirt Length
8. Pant Length
9. Arm Length
10. Wrist Circumference
11. Arm Circumference
12. Neck Circumference

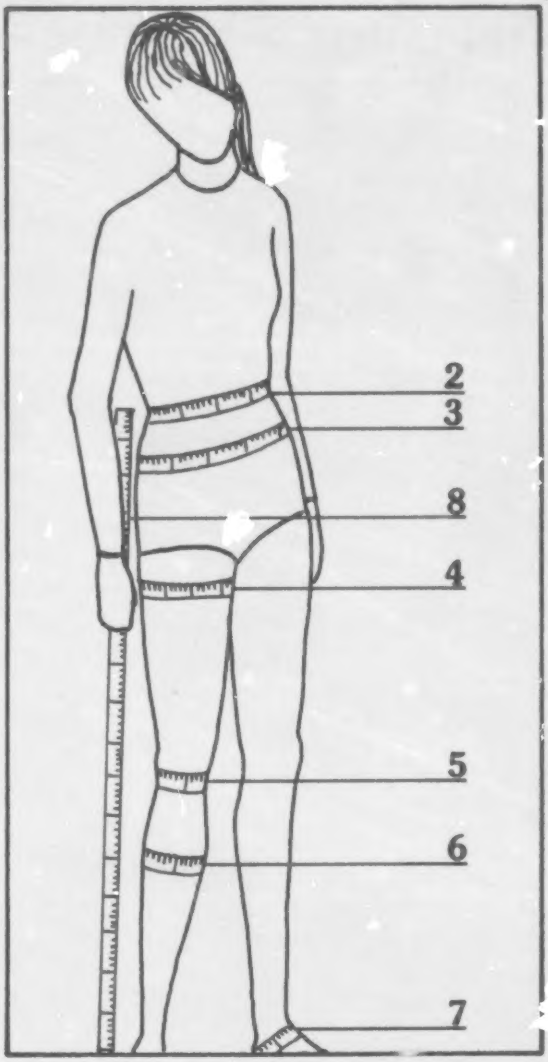


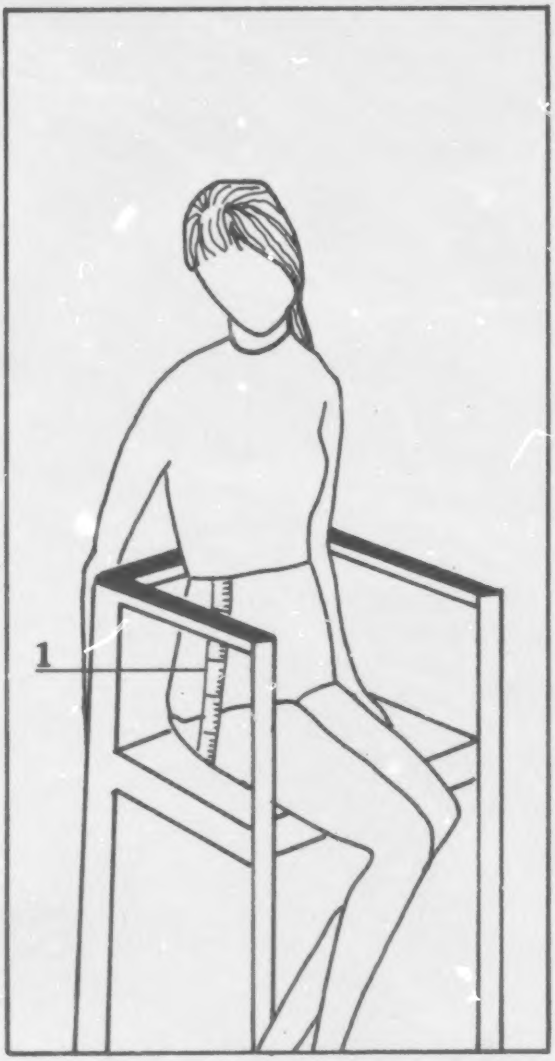


13. Shoulder Length
14. Front Neck to Waist
15. Bust Point
16. Instep

MEASURING FEMALES

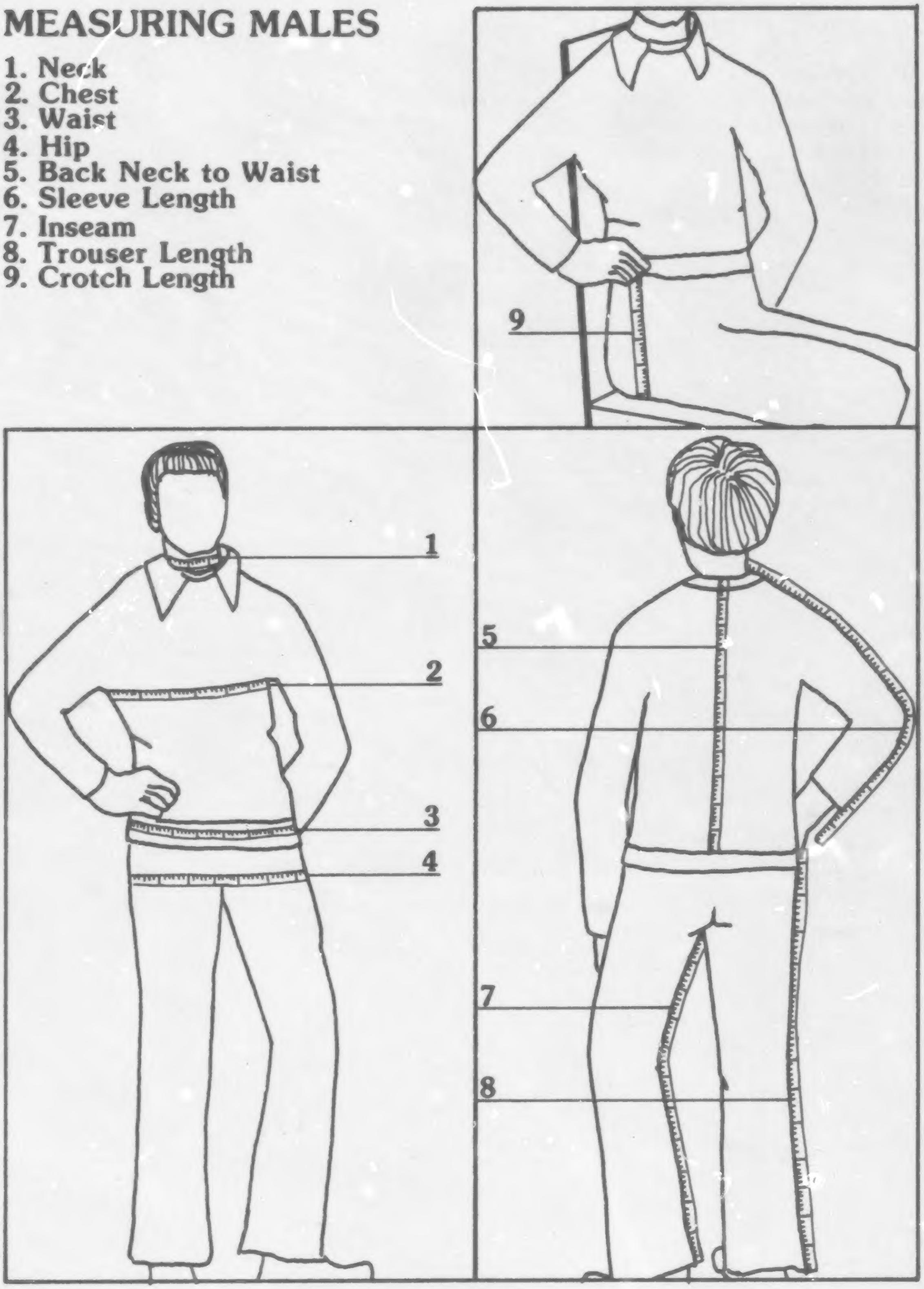
1. Crotch Length
2. Waist
3. Hip
4. Thigh
5. Knee
6. Calf
7. Instep Plus Heel
8. Side Length





MEASURING MALES

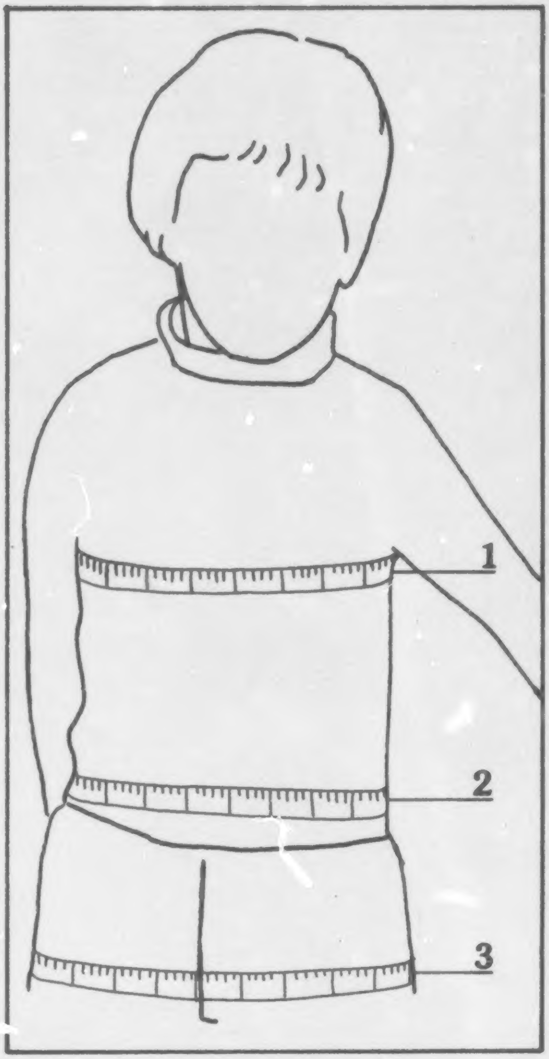
1. Neck
2. Chest
3. Waist
4. Hip
5. Back Neck to Waist
6. Sleeve Length
7. Inseam
8. Trouser Length
9. Crotch Length

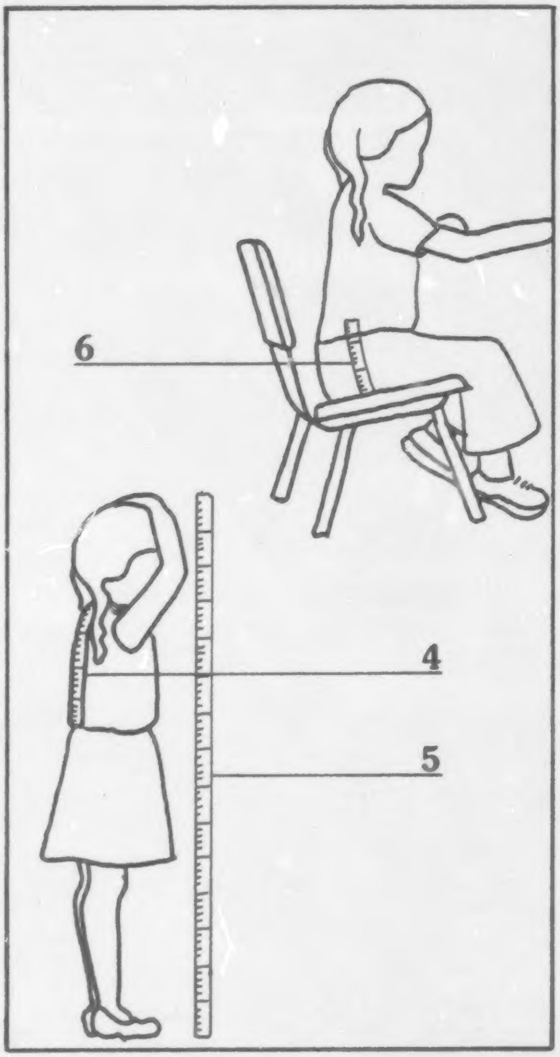


T-30

MEASURING CHILDREN

1. Breast
2. Waist
3. Hip
4. Back Neck to Waist
5. Height
6. Crotch

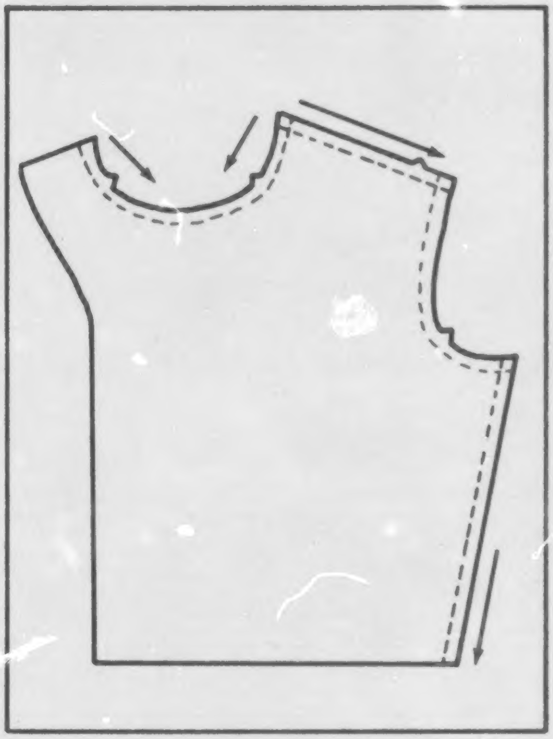




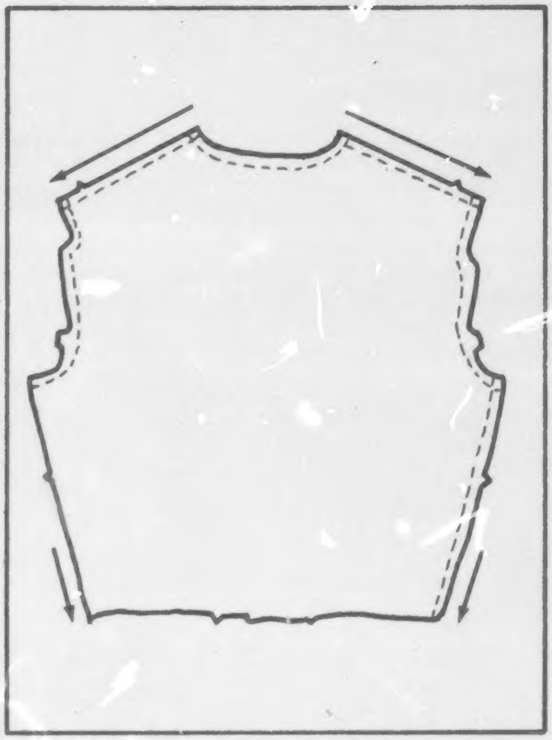
Staystitching

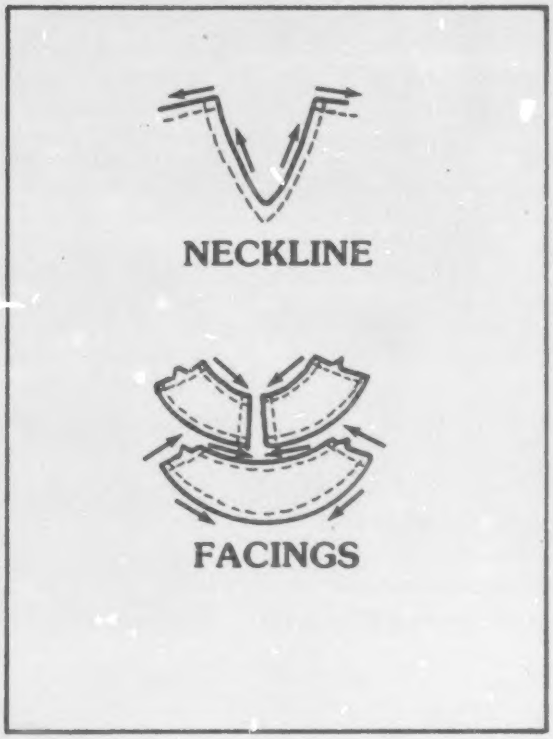
BODICE/SHIRT

FRONT



BACK

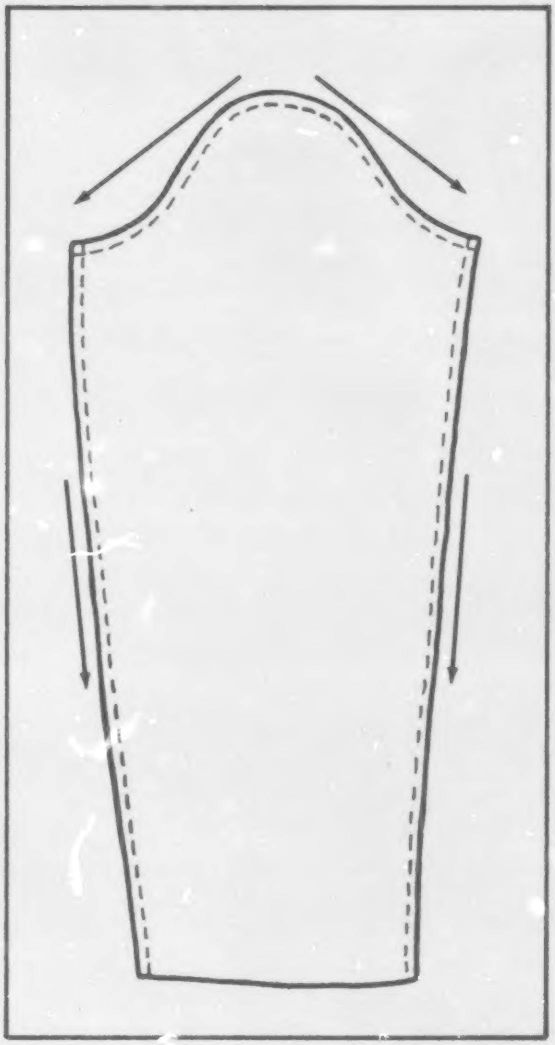



NECKLINE
FACINGS

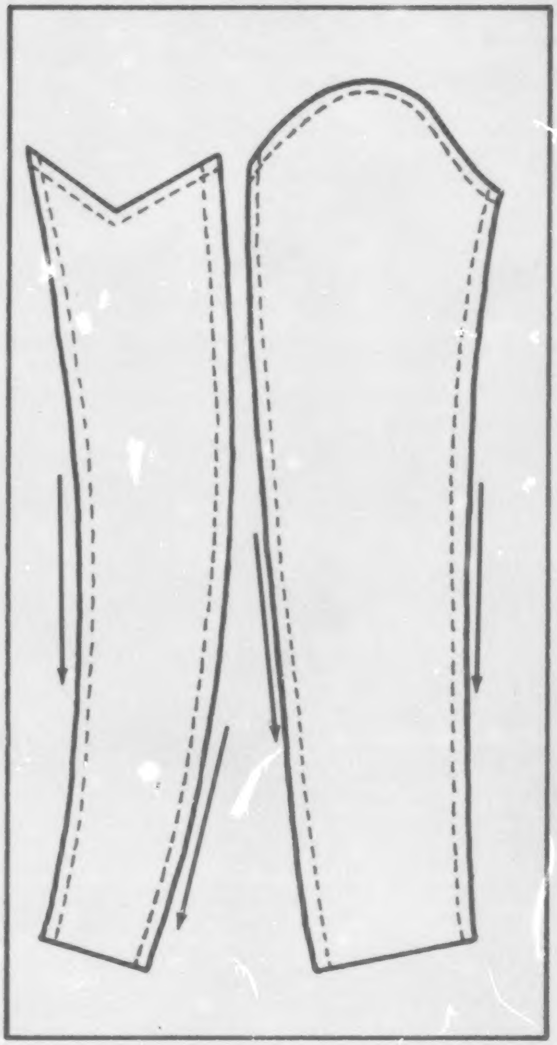
Staystitching

SLEEVES

ONE-PIECE SLEEVE



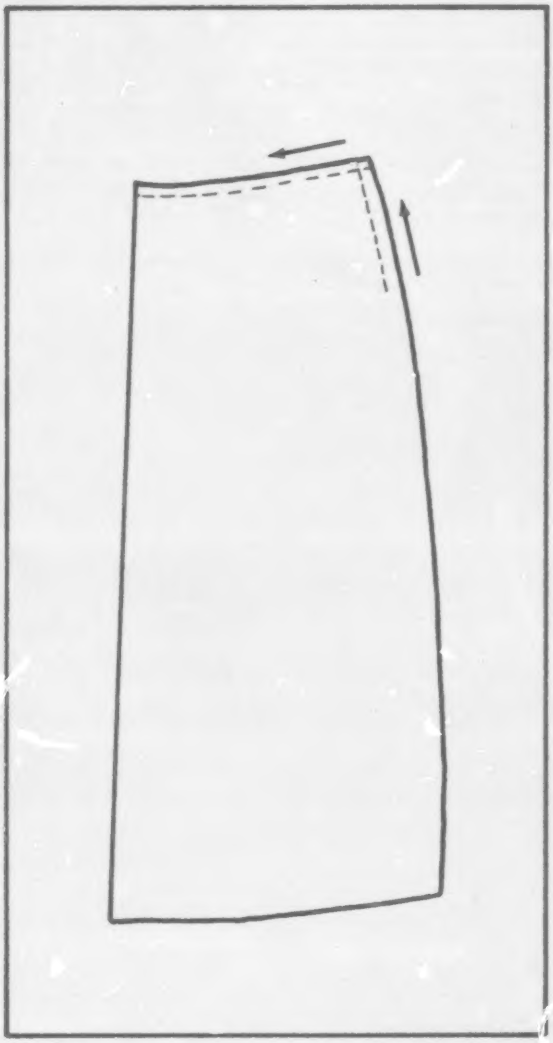
TWO-PIECE SLEEVE



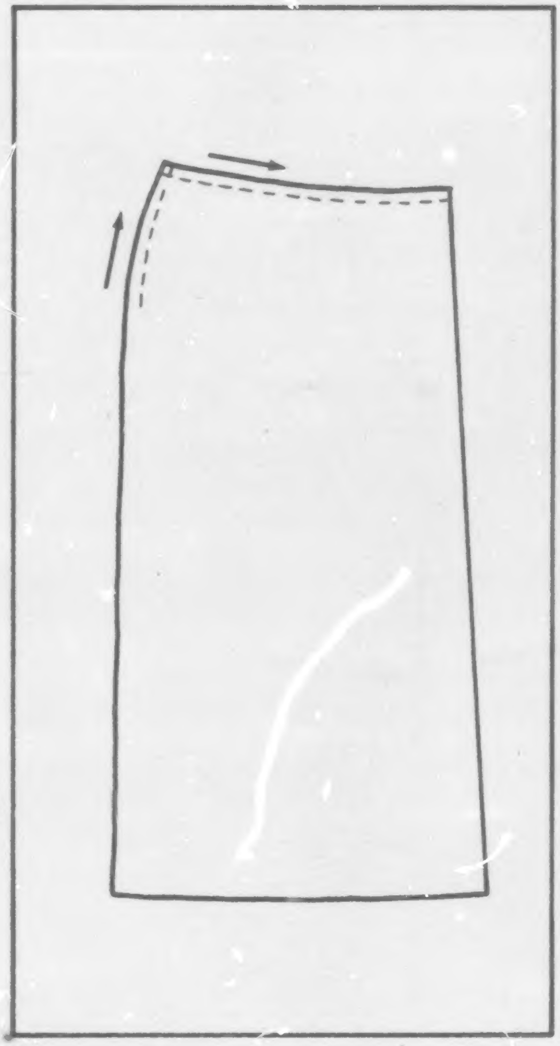
Staystitching

SKIRT

FRONT



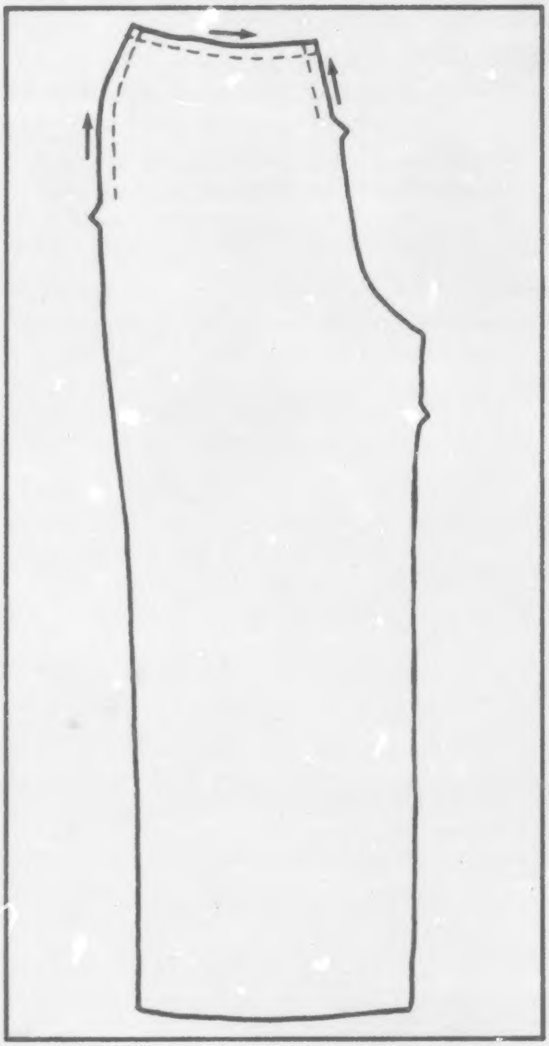
BACK



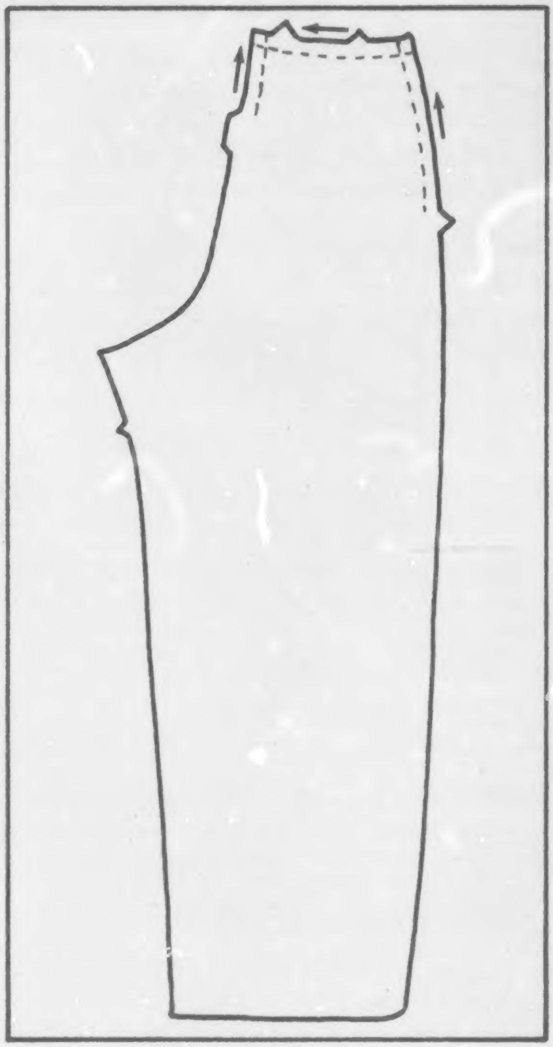
Staystitching

PANTS

FRONT



BACK

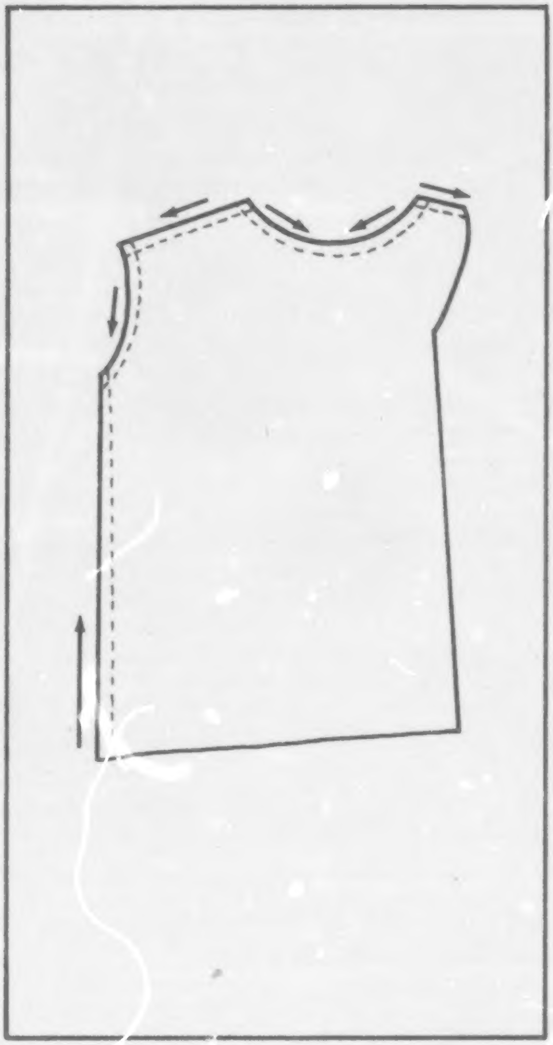


T-35

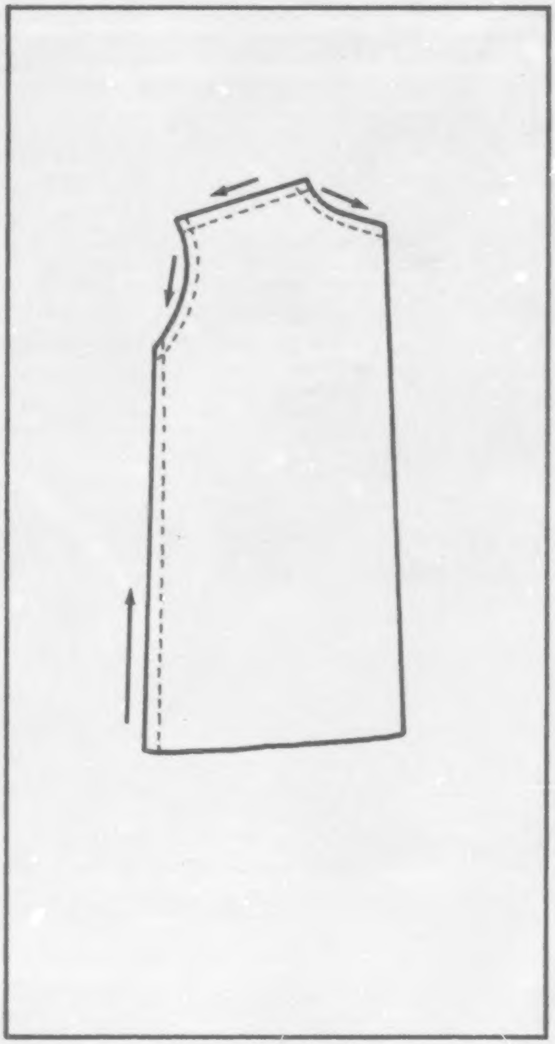
Staystitching

COAT/JACKET

FRONT

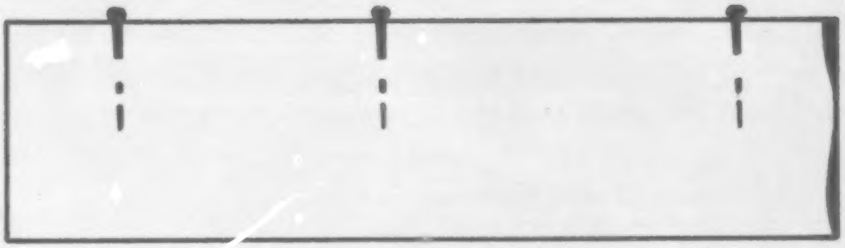


BACK

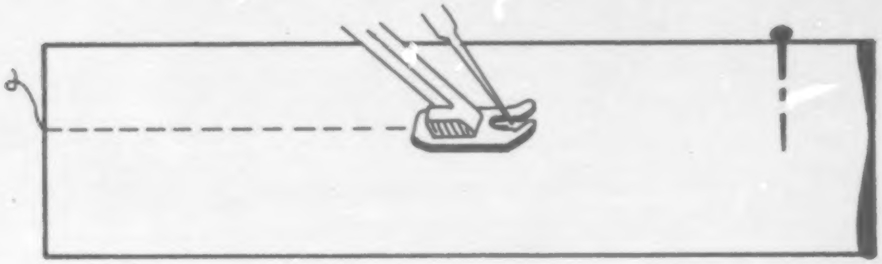


BASTING

PIN BASTING

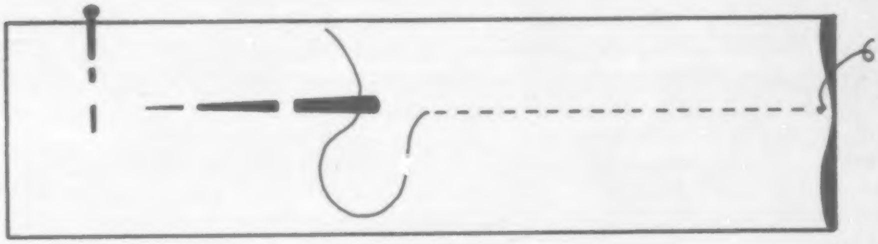


MACHINE BASTING

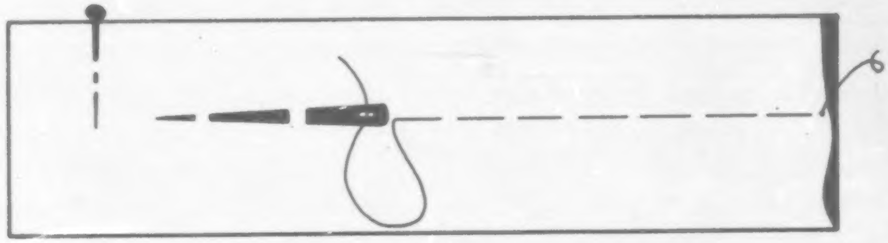


HAND BASTING

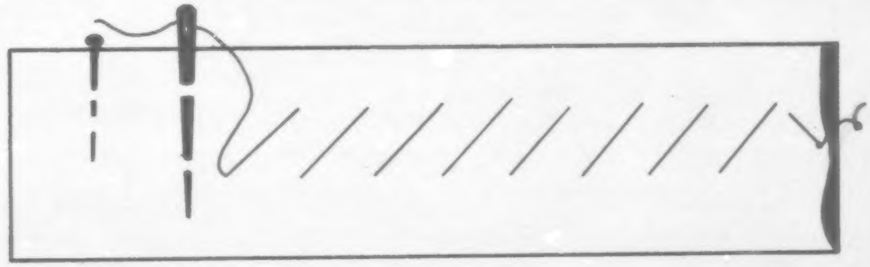
EVEN BASTING



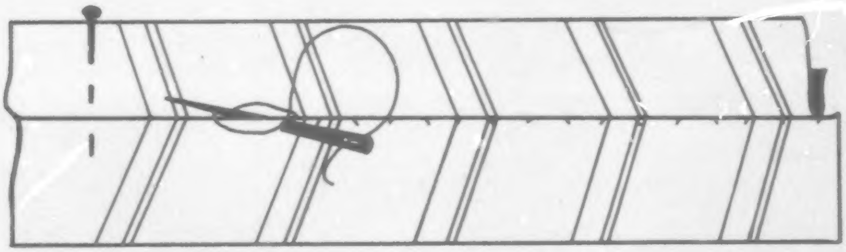
UNEVEN BASTING



DIAGONAL BASTING

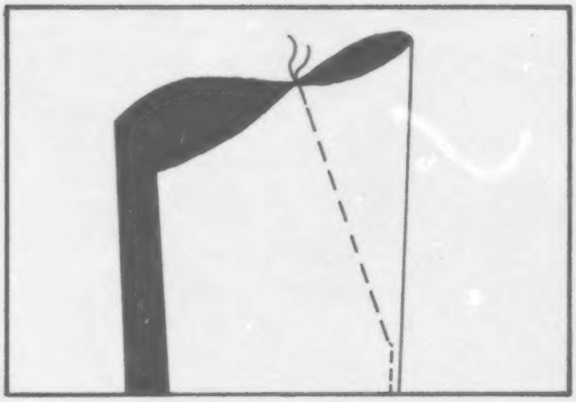


SLIP BASTING

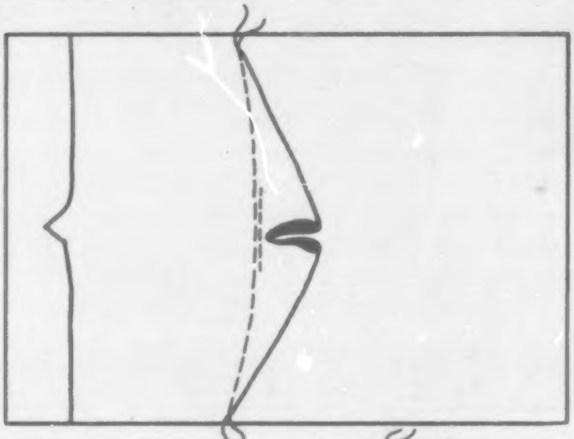


TYPES OF DARTS

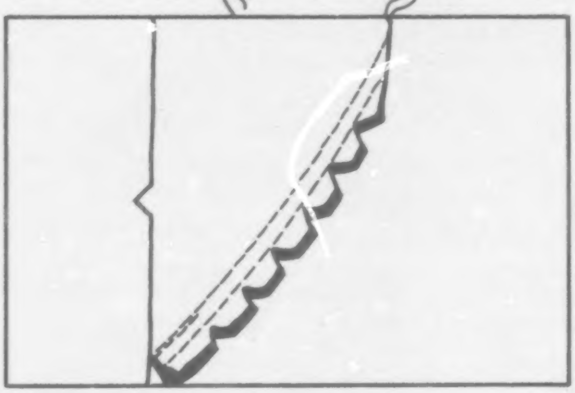
STANDARD DART



CONTOUR DART



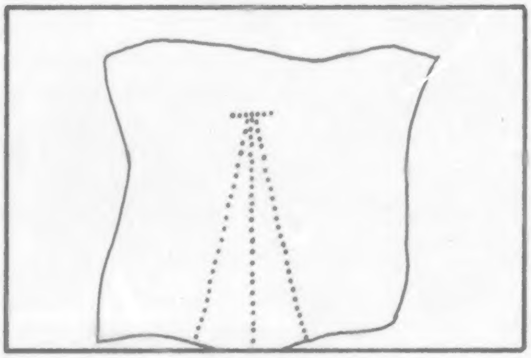
CURVED DART



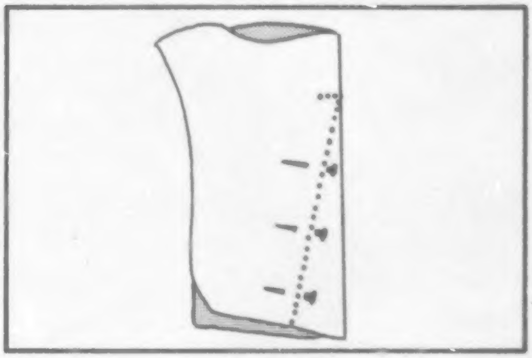
T-38a

STANDARD DART

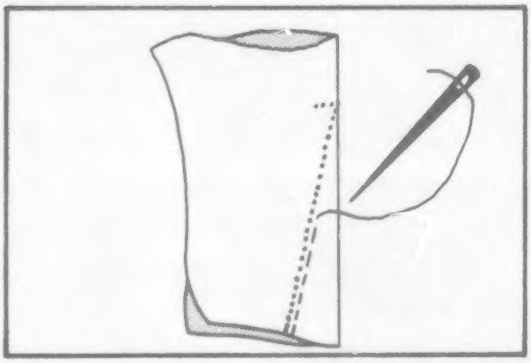
MARK



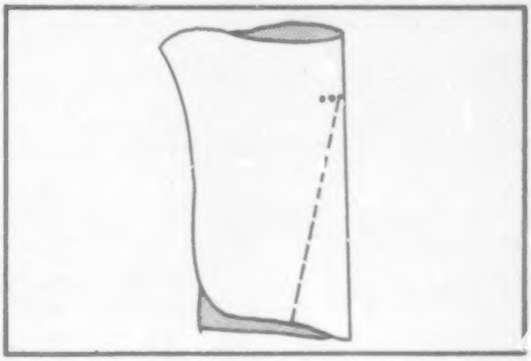
FOLD & PIN



BASTE



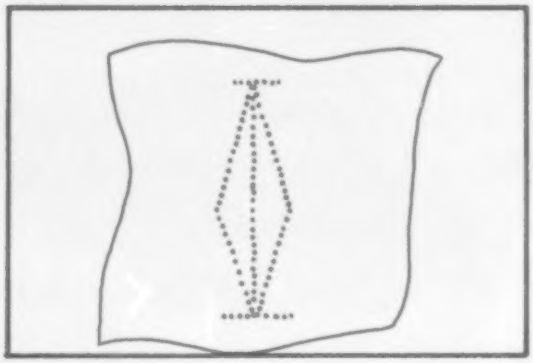
STITCH



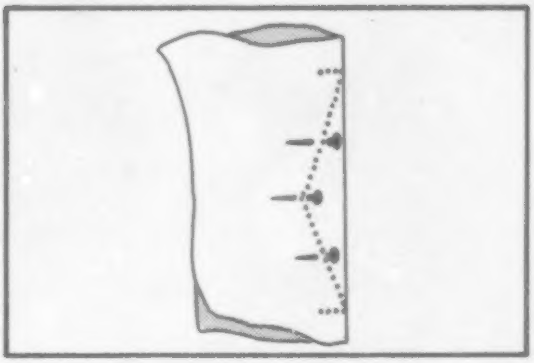
T-38b

CONTOUR DART
(Double-Pointed or Double Dart)

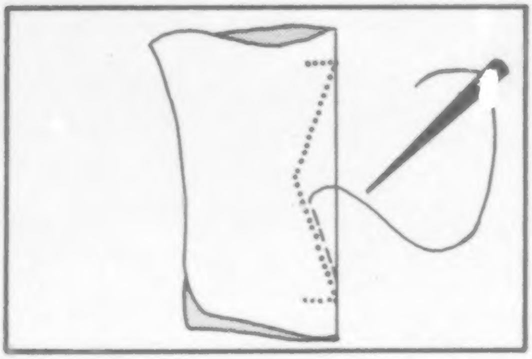
MARK



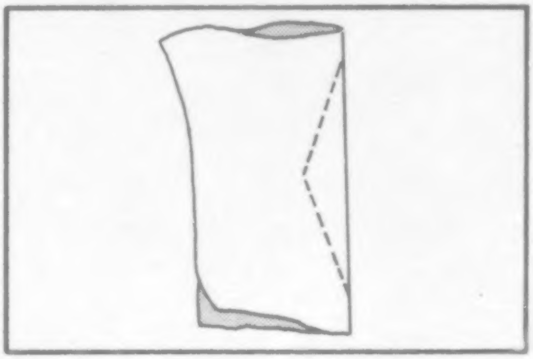
FOLD & PIN



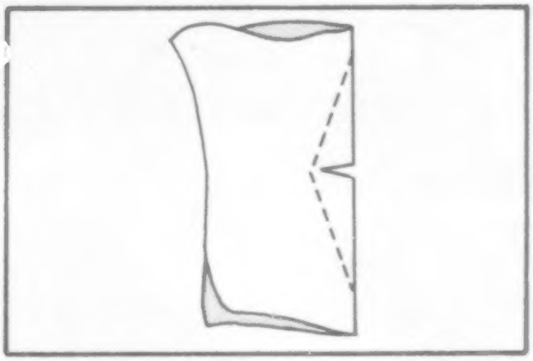
BASTE



STITCH

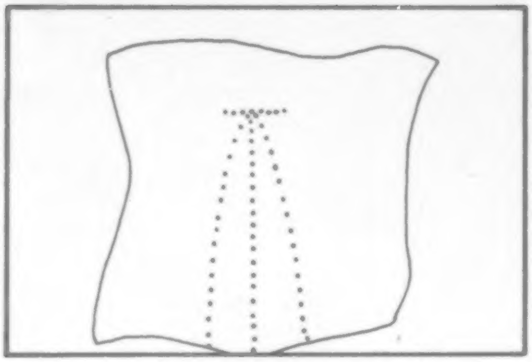


CLIP

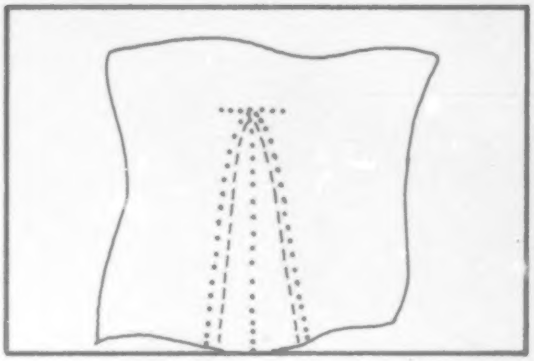


CURVED DART
(French Dart)

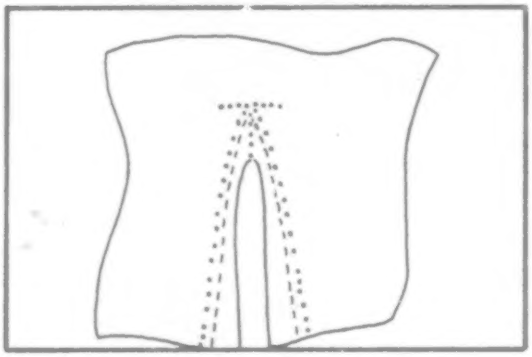
MARK



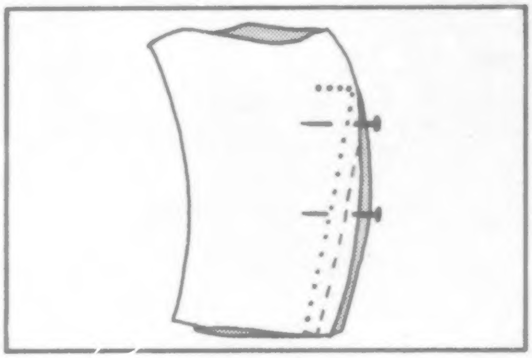
STAYSTITCH



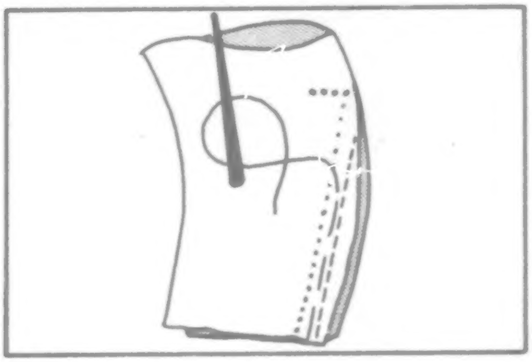
SLASH (DEPENDS ON PATTERN)



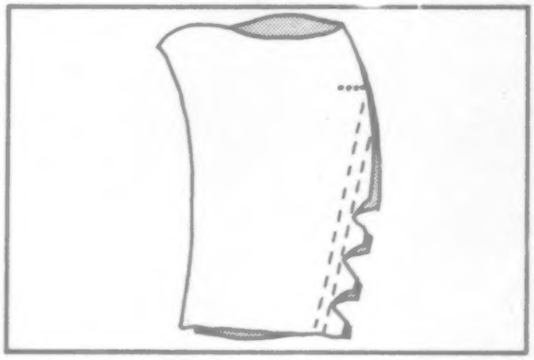
FOLD & PIN



BASTE & STITCH

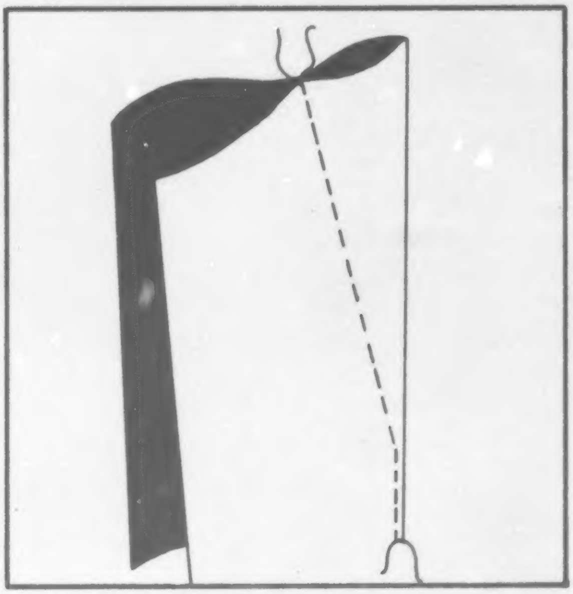


CLIP

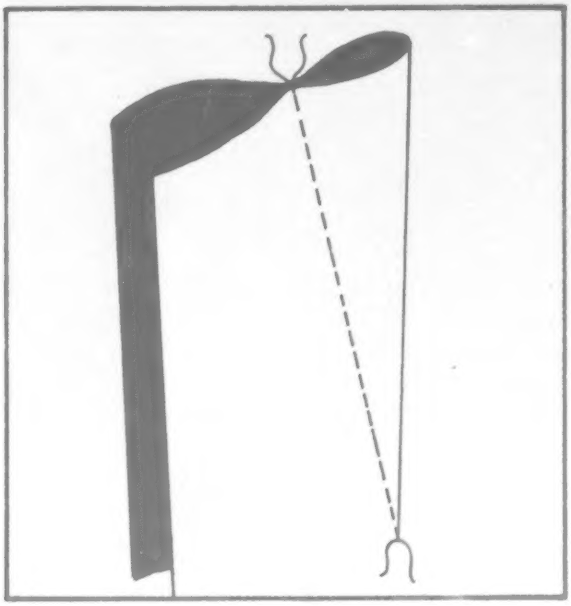


STITCHING A DART

CORRECT

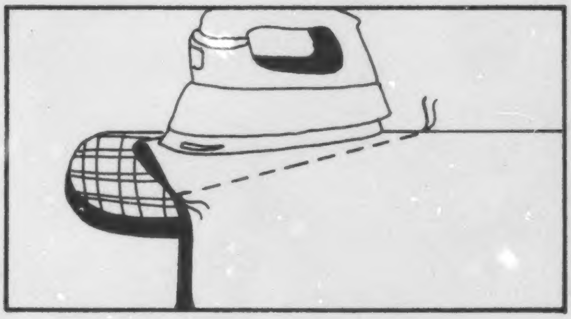


INCORRECT

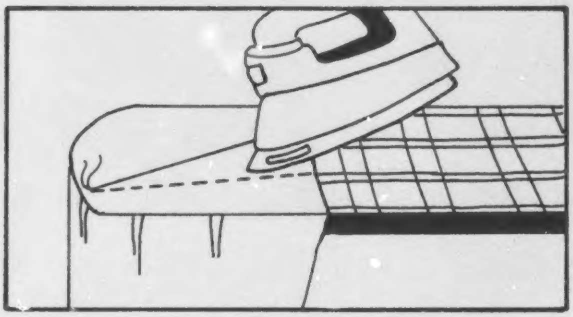


PRESSING DARTS

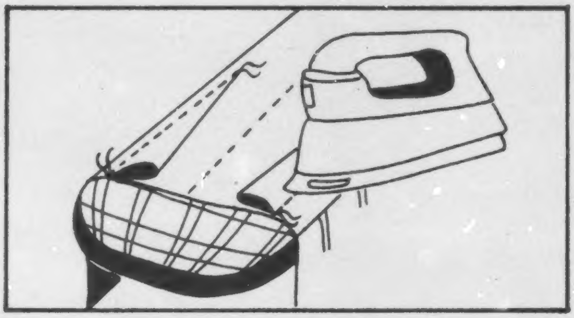
Press dart flat. Do not press beyond point of dart.



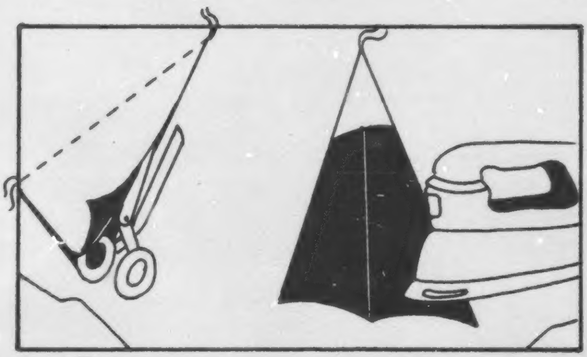
Place dart, wrong side up, over tailor's ham or end of ironing board to keep contour of fabric.



Press vertical darts toward center of garment.
Press horizontal darts downward.
Press diagonal darts downward.

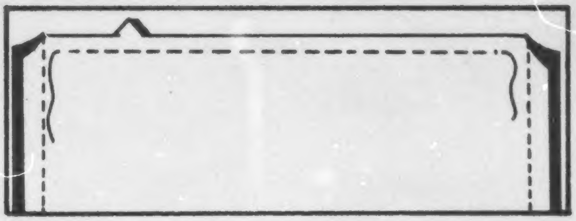


For darts in heavy fabric, cut dart open to within one inch of point. Press dart open.

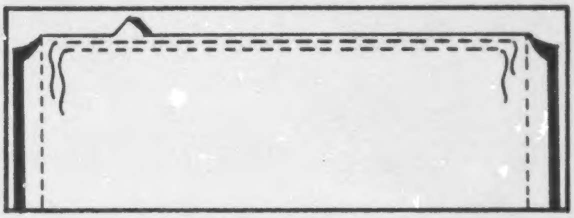


GATHERING FABRIC

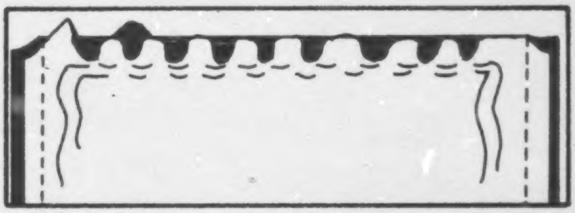
Stitch one row of thread above seamline.



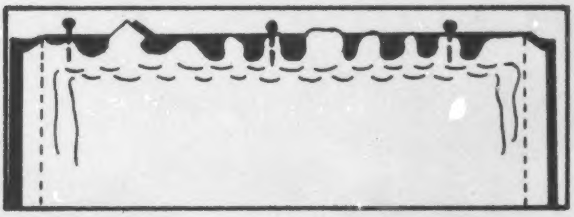
Stitch second row 1/4" above first row.



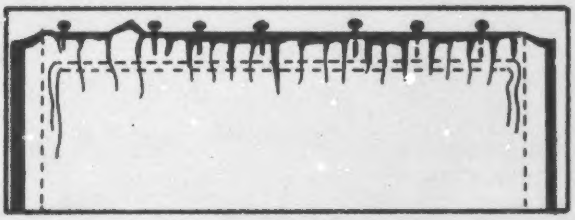
Pull bobbin thread to gather fabric.



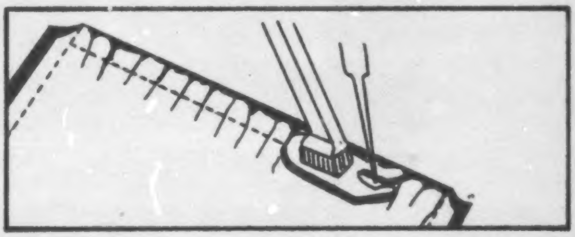
Pin gathered edge to corresponding straight edge, matching notches, seams.



Adjust gathers evenly and pin in place.

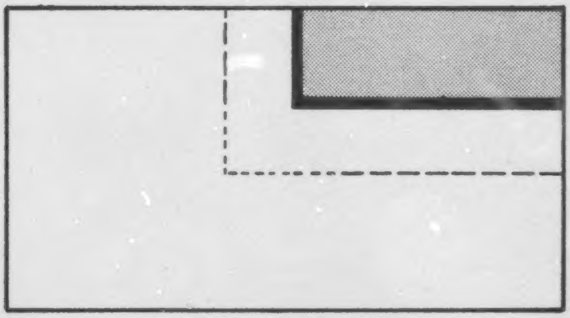


Machine stitch on seamline with gathered side up.

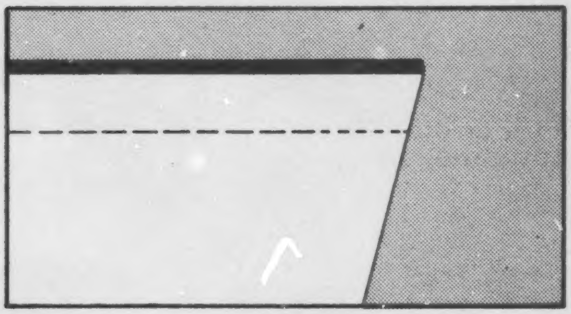


Reinforcement

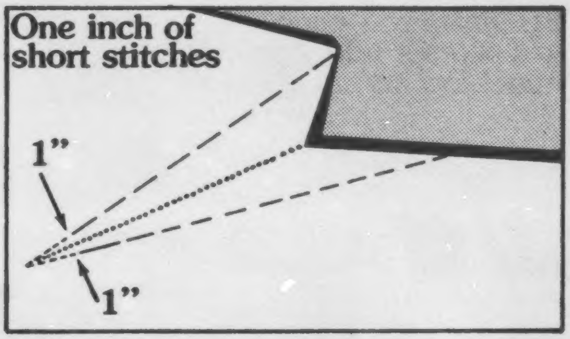
INSIDE CORNER

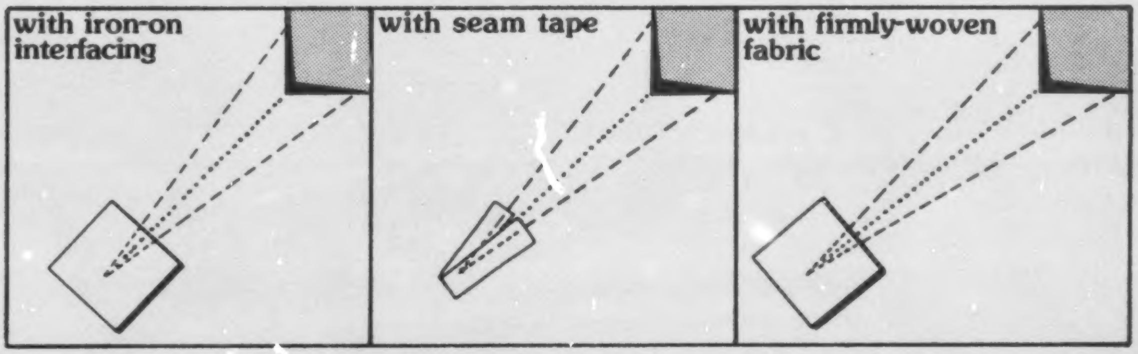


OUTSIDE CORNER



POINT OF SLASH


One inch of short stitches
1"
1"

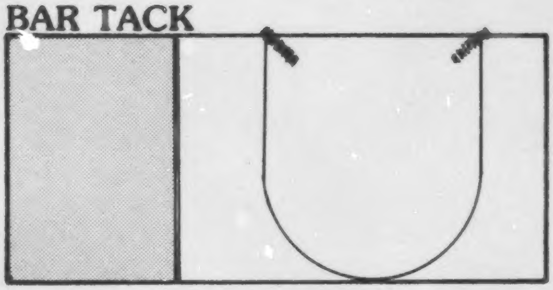

with iron-on interfacing
with seam tape
with firmly-woven fabric

Reinforcement

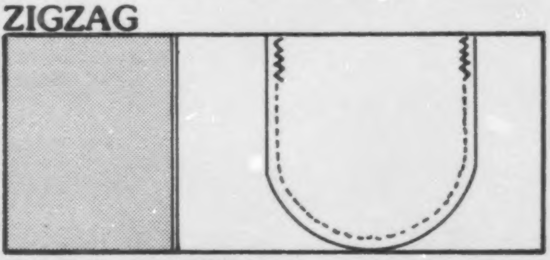
POCKETS

PATCH POCKETS

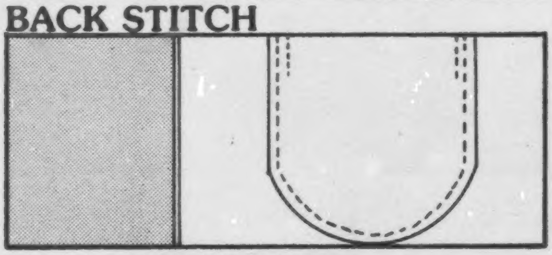
BAR TACK



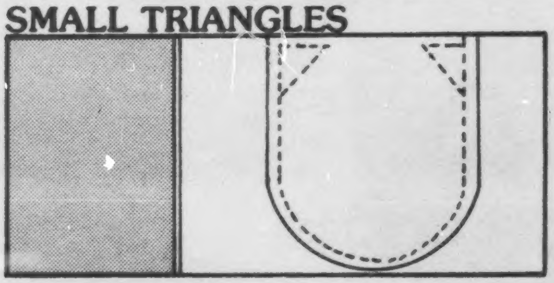
ZIGZAG



BACK STITCH



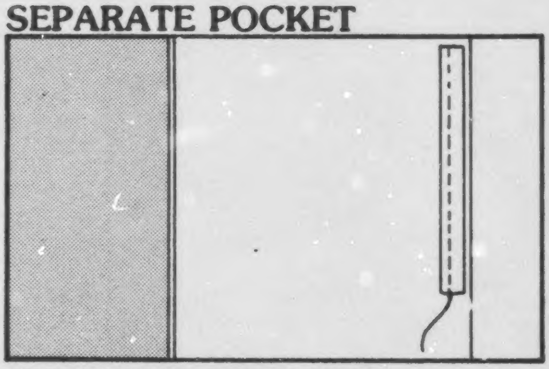
SMALL TRIANGLES



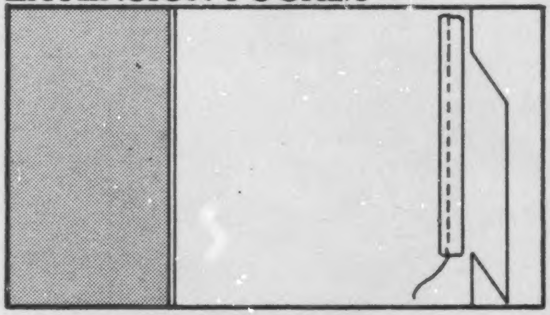
IN-SEAM POCKETS

Reinforce before any in-seam pocket is sewn in.

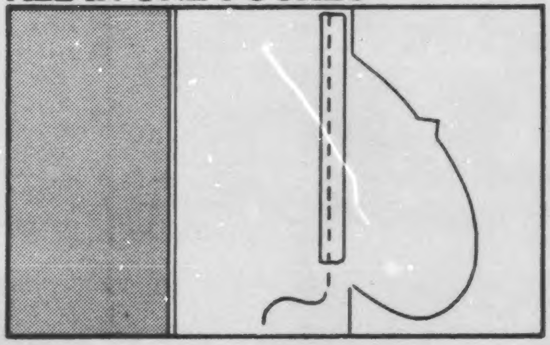
SEPARATE POCKET



EXTENSION POCKET



ALL-IN-ONE POCKET

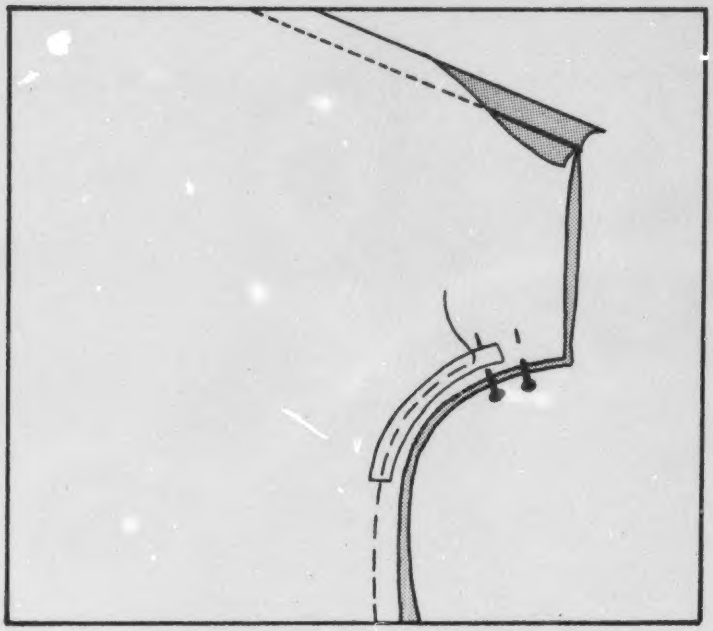


Reinforcement

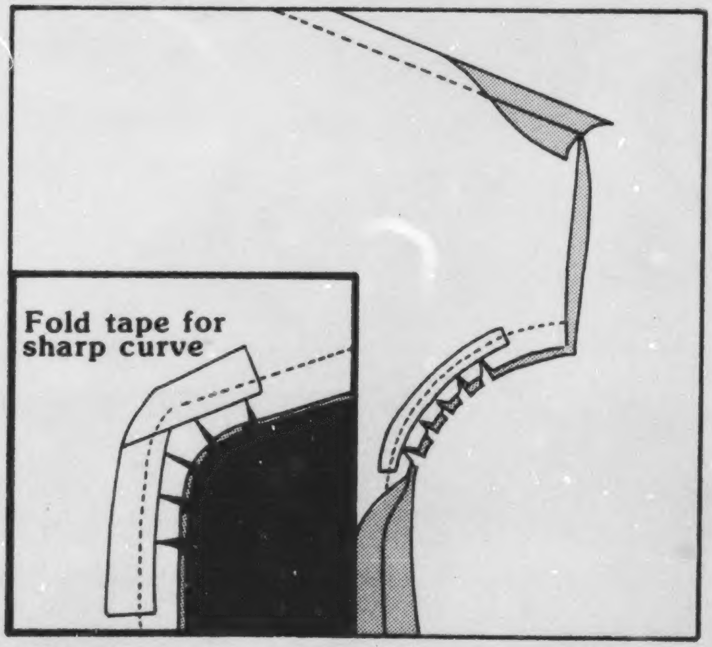
UNDERARM SEAMS

METHOD A

1. Baste seam, catching seamtape.



2. Stitch seam.
3. Press seam flat.
4. Clip seam allowance.
5. Press seam open.


Fold tape for
sharp curve

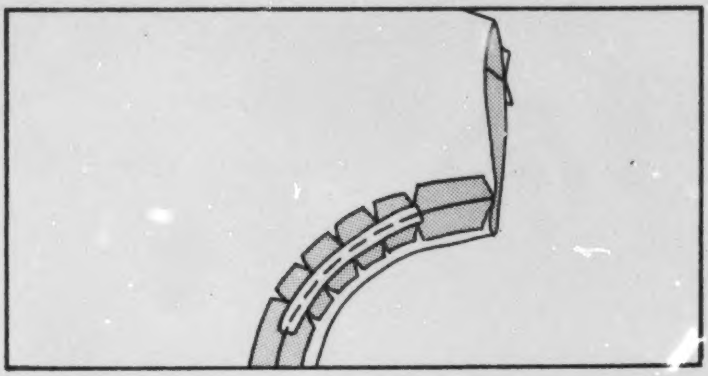
T-44b

Reinforcement

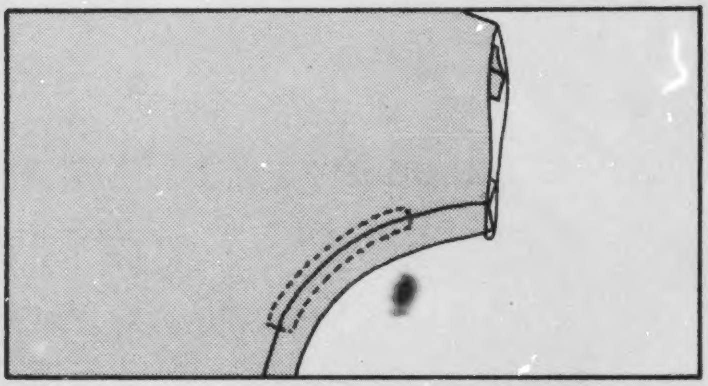
UNDERARM SEAMS

METHOD B

1. Clip seam allowance.
2. Press seam open.
3. Baste seam tape on seamline.

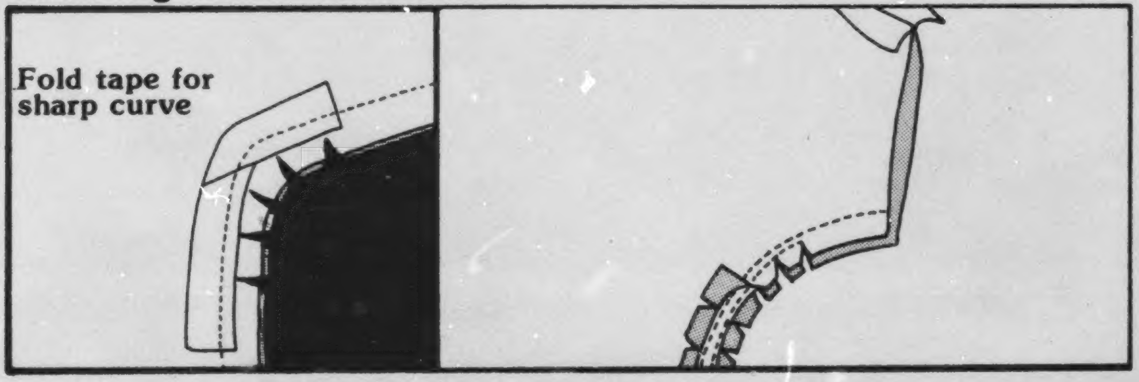


4a. Stitch 1/8"on each side of seamline on right side of fabric.



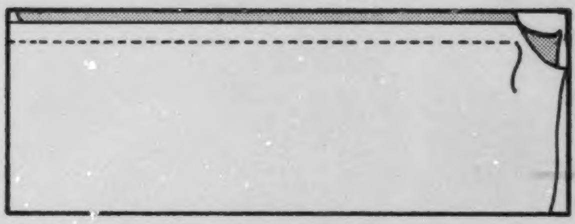
OR

4b. Stitch only tape and seam allowance on wrong side of seamline.

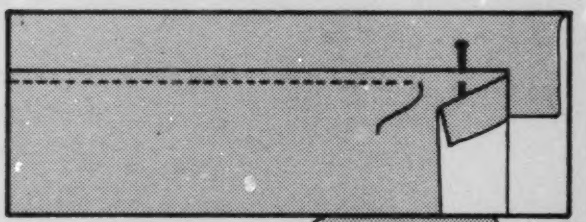


SEAMS

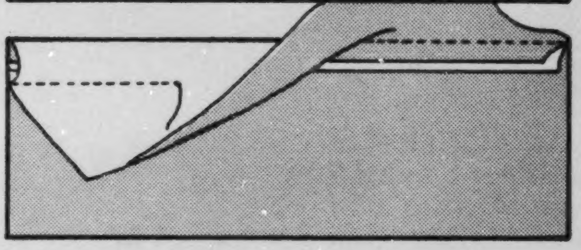
PLAIN SEAM



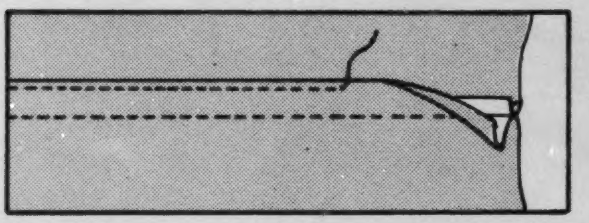
LAPPED SEAM



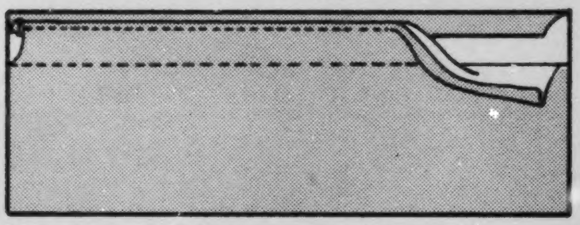
FRENCH SEAM



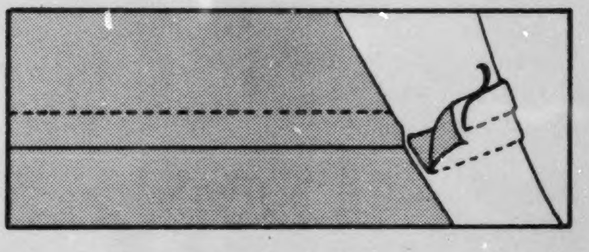
FLAT-FELLED SEAM



MOCK FRENCH SEAM

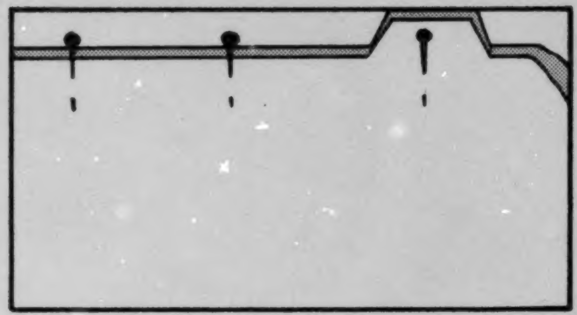


WELT SEAM

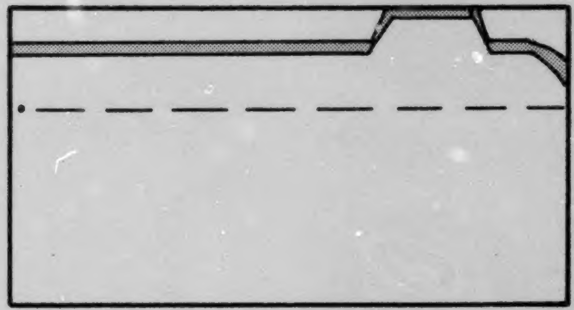


PLAIN SEAM

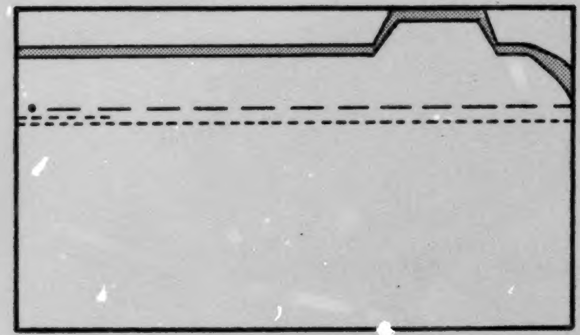
PIN BASTE



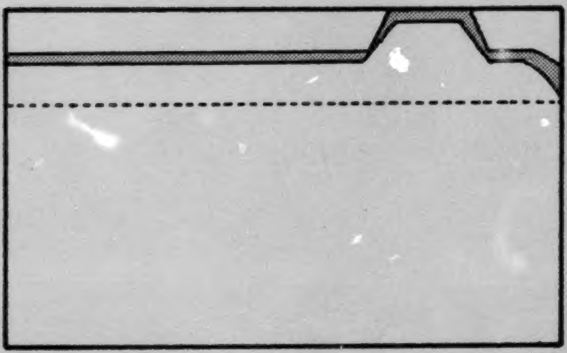
HAND BASTE



MACHINE STITCH

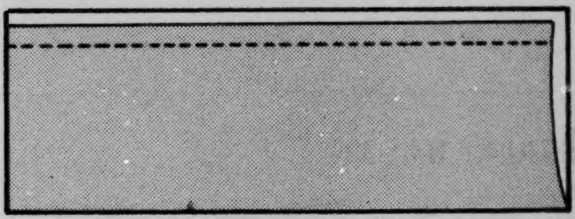


REMOVE BASTING

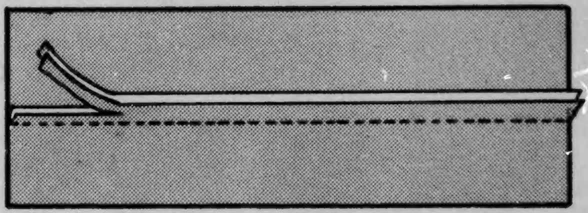


FRENCH SEAM

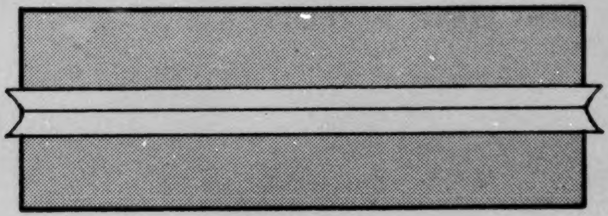
Stitch 3/8" from edge.



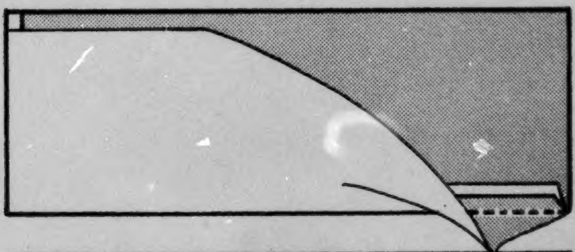
Trim seam allowances to 1/8".



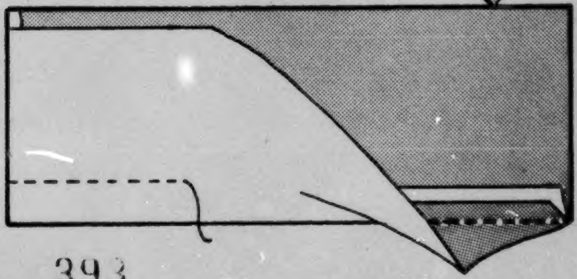
Press seam open.



Fold right sides together.

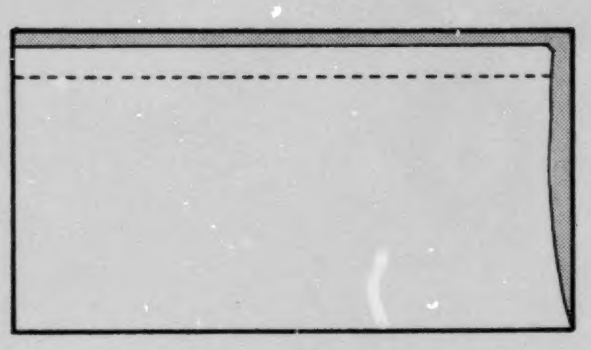


Stitch on seamline.

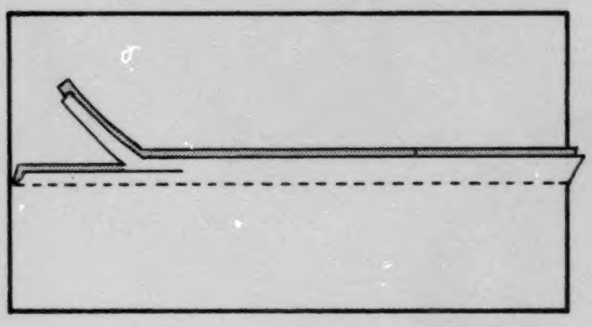


MOCK FRENCH SEAM

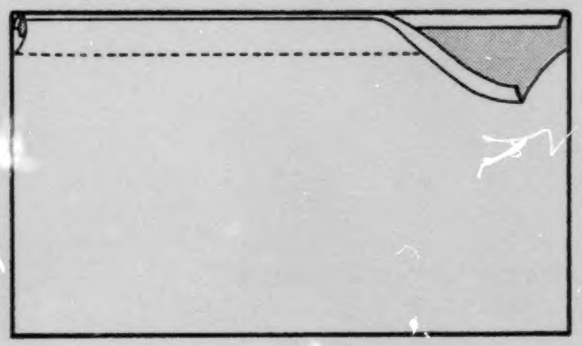
Stitch 5/8" from edge.



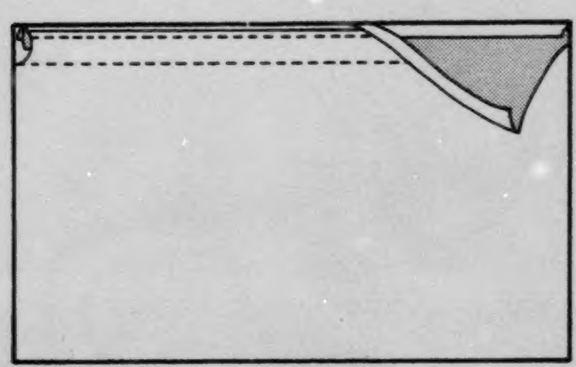
Trim seam allowances to 1/2".



Turn edges in 1/4" and press.



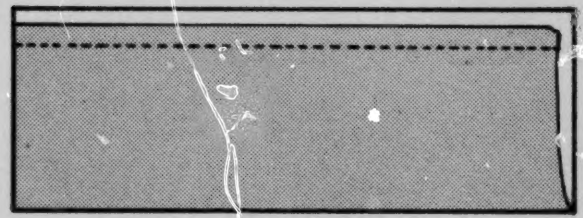
Stitch along folded edge.



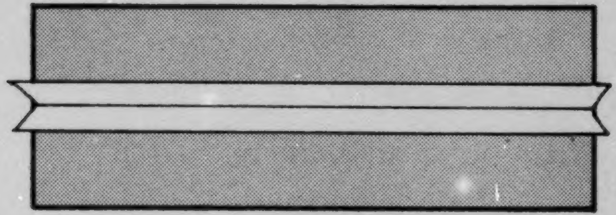
T-48

FLAT-FELLED SEAM

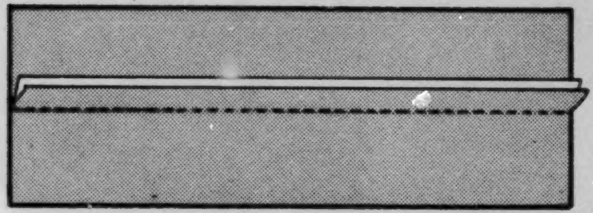
Stitch on seamlines (wrong sides together).



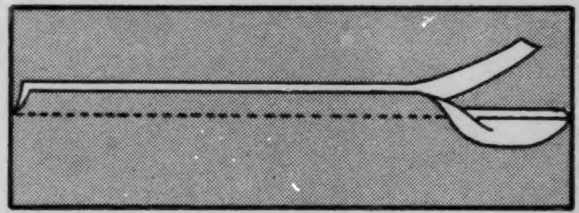
Press seam open.



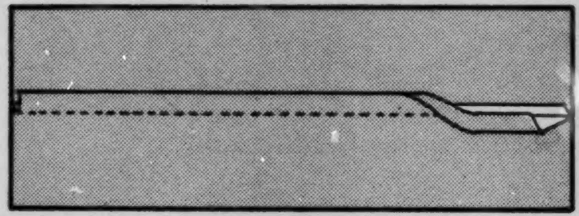
Press seam to one side.



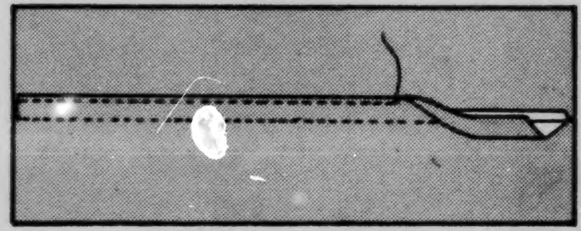
Trim inner seam allowance to 1/8".



Press under outer seam allowance 1/4".



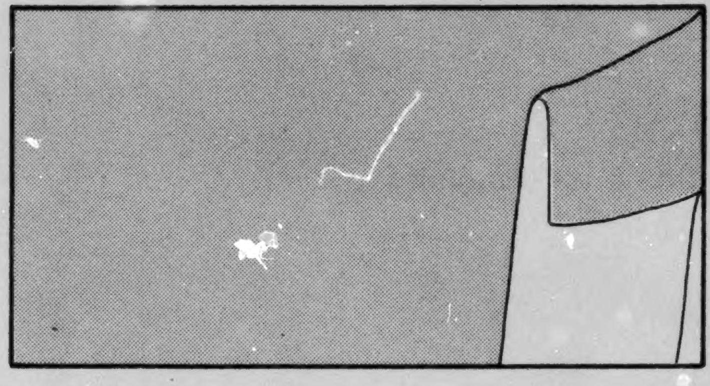
Stitch.



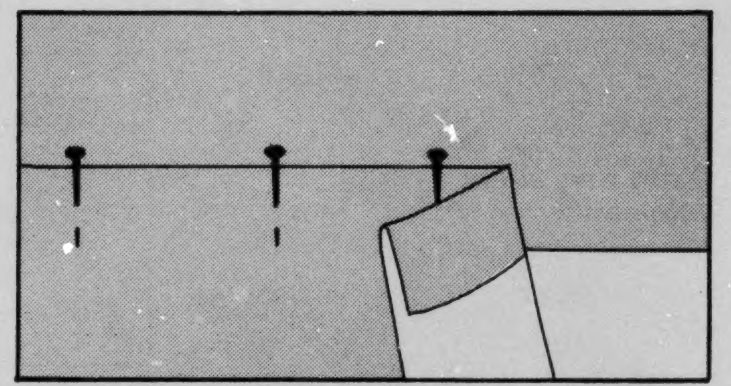
T-49a

LAPPED SEAM

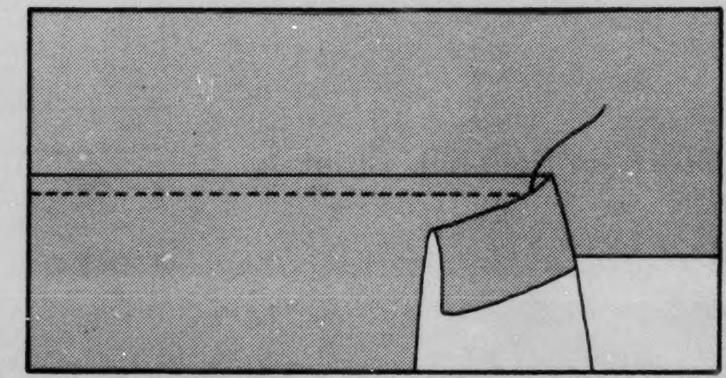
Turn under and press seam allowance on lap.



Position and pin to other piece.



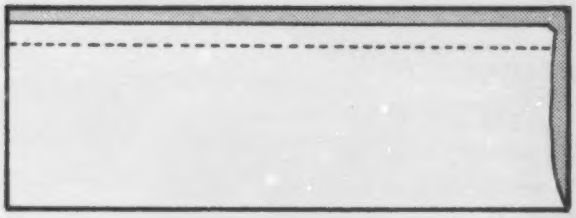
Stitch close to folded edge.



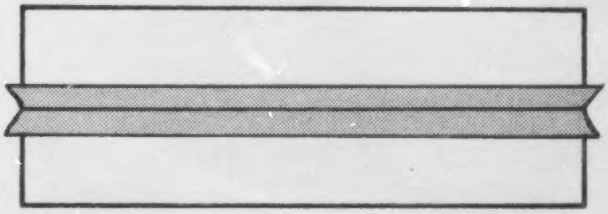
T-49b

WELT SEAM

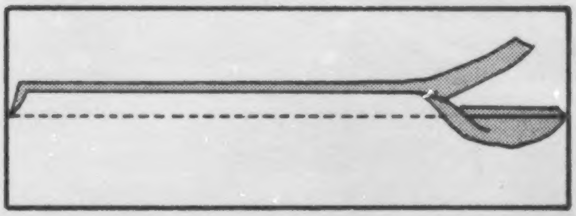
Stitch on seamline.



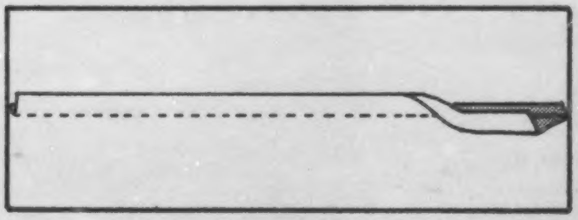
Press seam open.



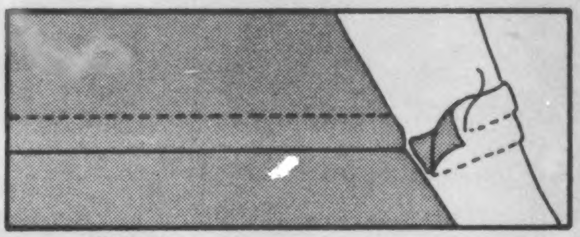
Trim one seam allowance to 1/4".



Press wider seam allowance over trimmed edge.



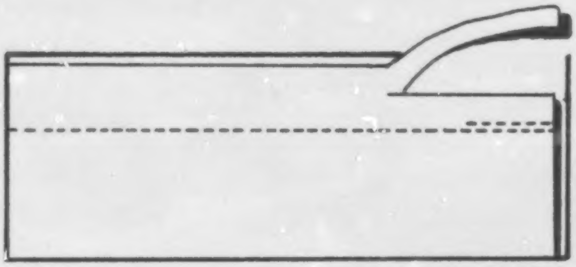
Stitch on right side of fabric.



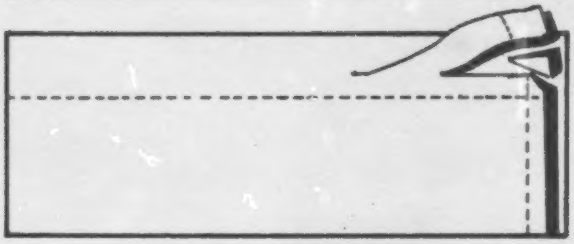
Techniques Used in Seam Construction

TRIMMING

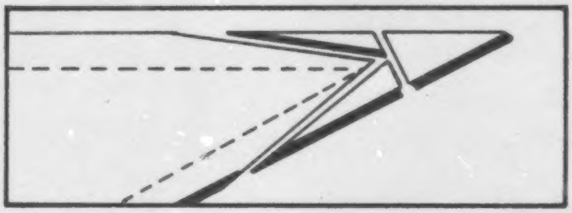
Trim seam allowances.



Cut diagonal corners from ends of seam.

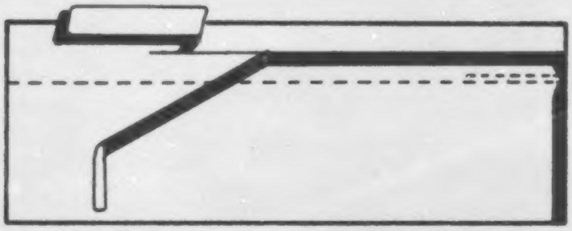


Trim corners of enclosed seams.



GRADING

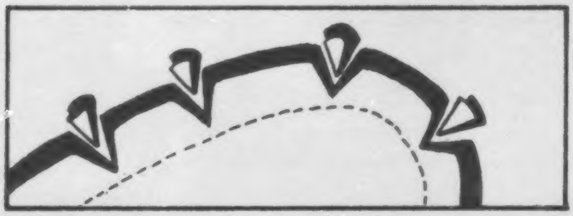
Trim layers to different widths. This prevents ridges.



CLIPPING/NOTCHING

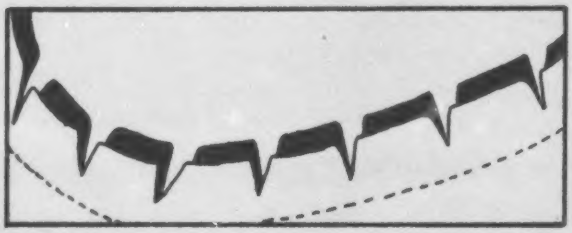
CONVEX CURVE

Cut small notches from seam allowance at even intervals.



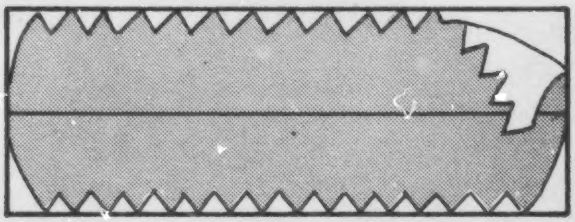
CONCAVE CURVE

Clip into seam allowance at even intervals.

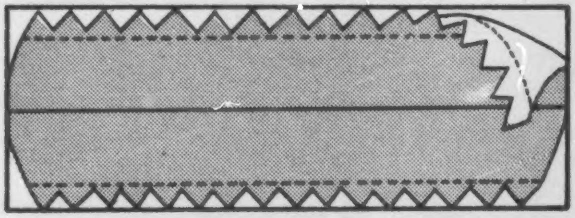


SEAM FINISHES

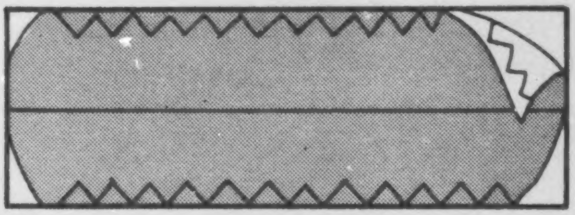
PINKED



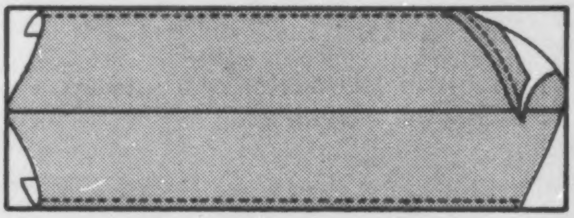
STITCHED-AND-PINKED



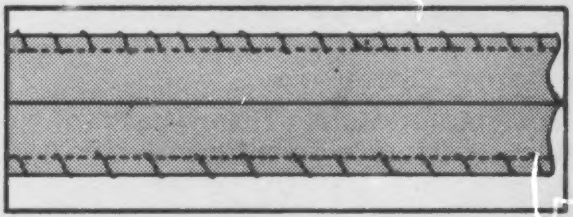
ZIGZAGGED



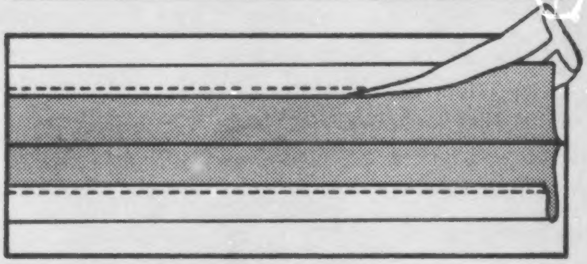
CLEAN-FINISHED



OVERCAST



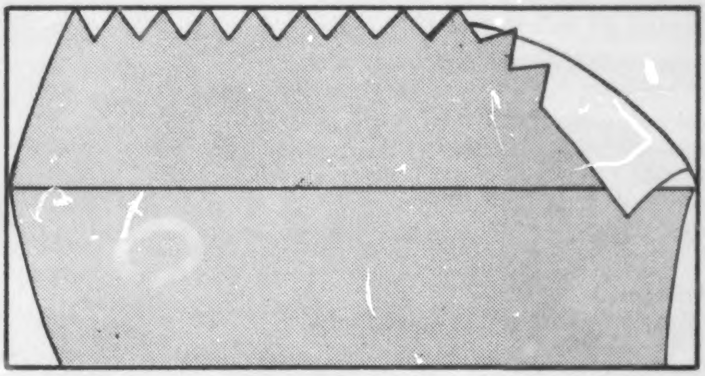
BIAS-BOUND



APPLYING SEAM FINISHES

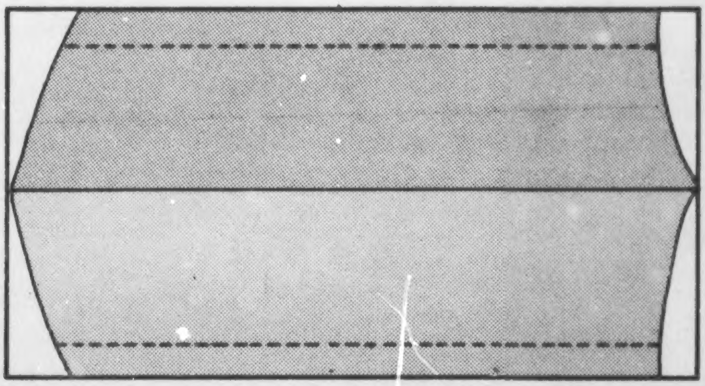
PINKED

Pink along edges of seam allowance.

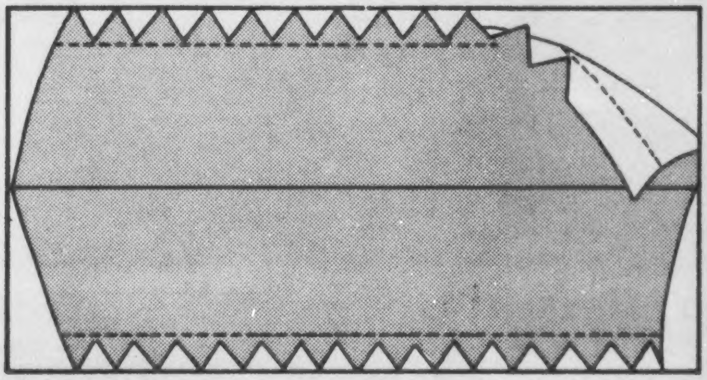


STITCHED-AND-PINKED

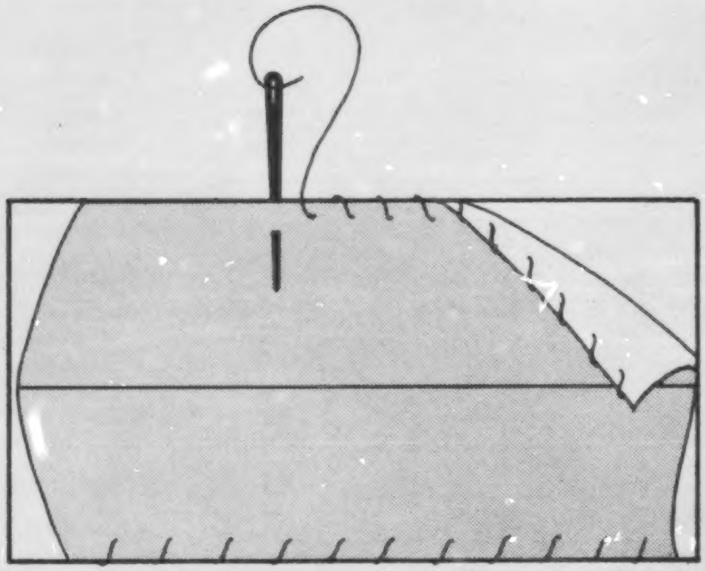
1. Stitch 1/4" from edges of seam allowance.



2. Pink edges of seam allowance.



OVERCAST

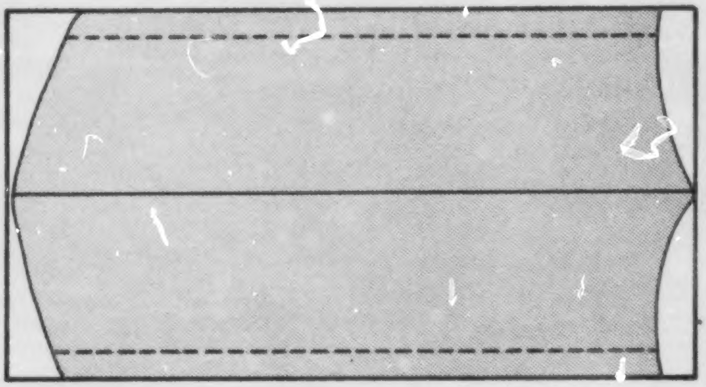


HAND STITCHES

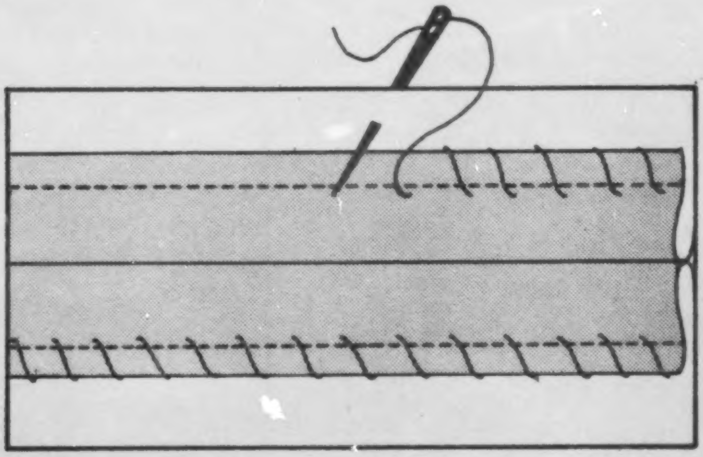
Hand overcast on raw edges by making slanted stitches 1/8" deep and 1/4" apart.

MACHINE AND HAND STITCHES

1. Machine stitch 1/8" from edge of seam allowance.

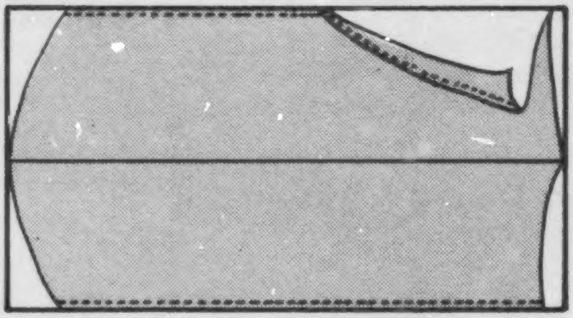


2. Hand overcast using machine stitching as guide for depth of stitch.



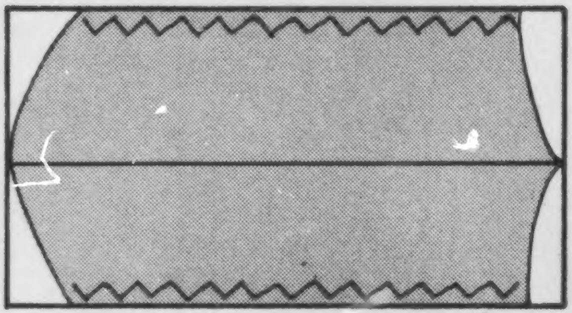
CLEAN-FINISHED

Turn raw edges under and stitch close to fold.

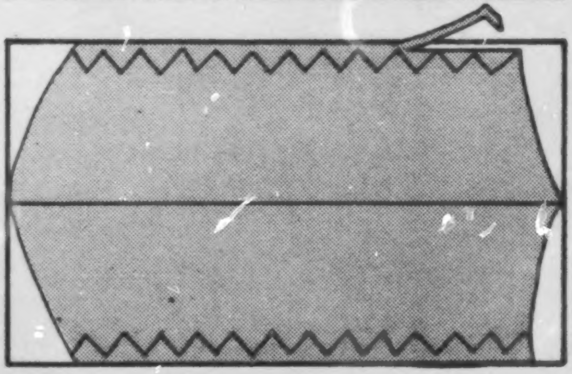


ZIGZAGGED

1. Use a zigzag stitch near edge of seam allowance.

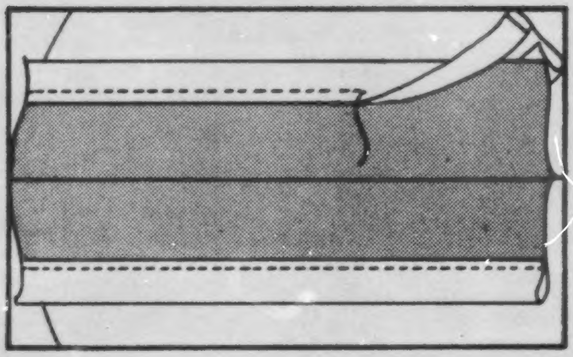


2. Trim close to zigzag stitching.



BIAS-BOUND

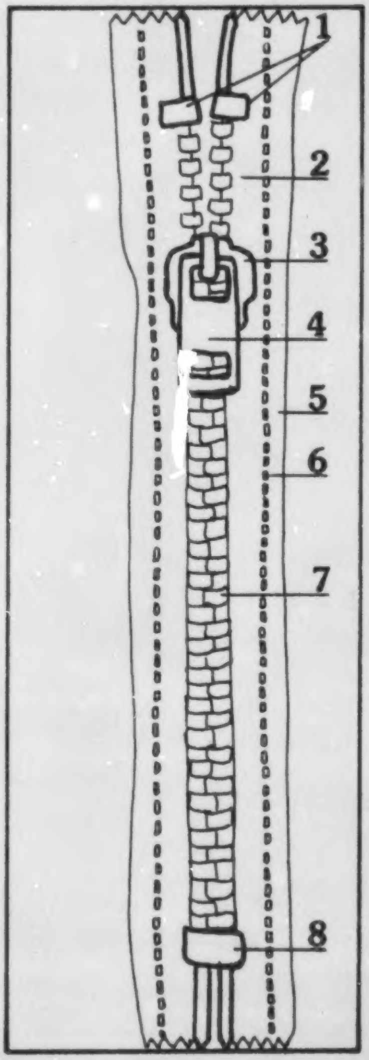
Encase raw edge of each seam allowance with bias tape. Stitch.



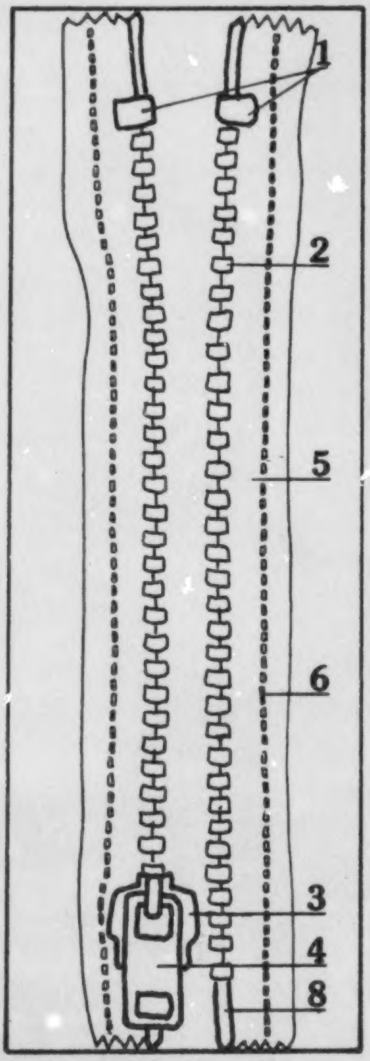
ZIPPERS

1. Top stop
2. Teeth or coil
3. Slider
4. Pull tab
5. Tape
6. Stitching guideline
7. Chain
8. Bottom stop

CONVENTIONAL

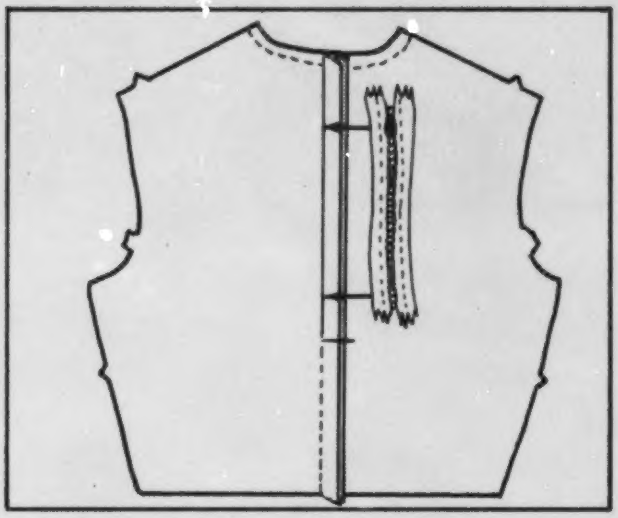


SEPARATING

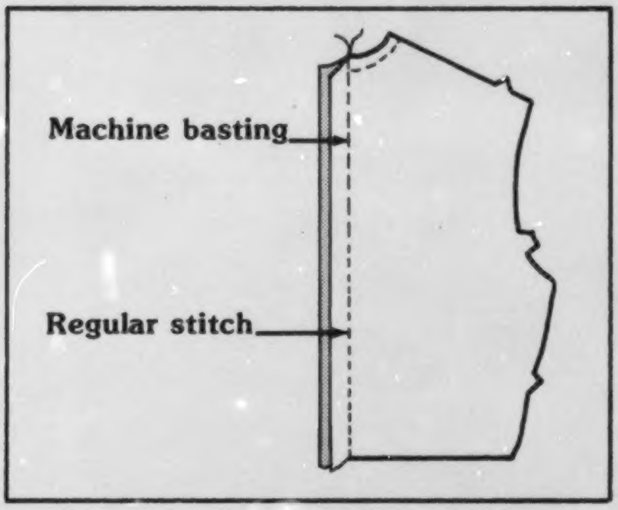


CENTERED ZIPPER APPLICATION

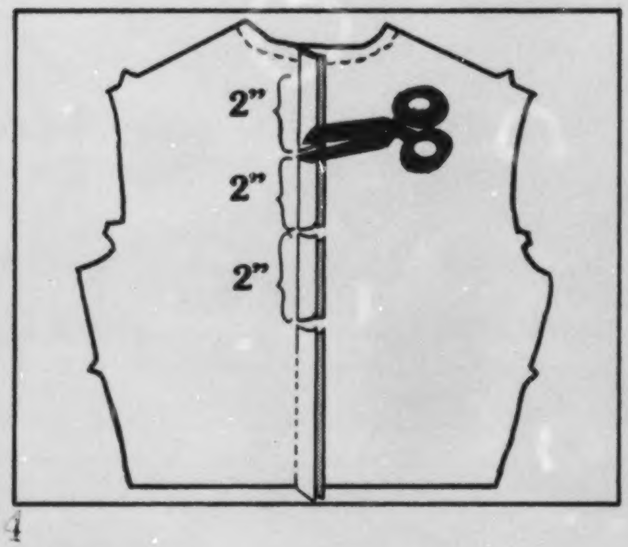
Measure and mark placket.



Stitch seam, baste placket.


Machine basting
Regular stitch

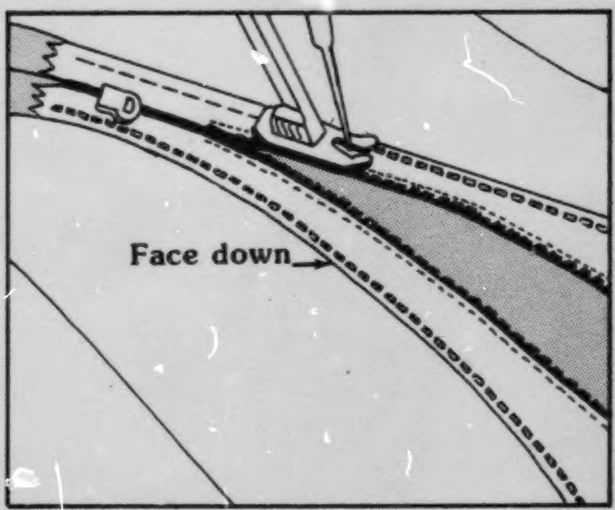
Clip bobbin basting.
Press seam open.



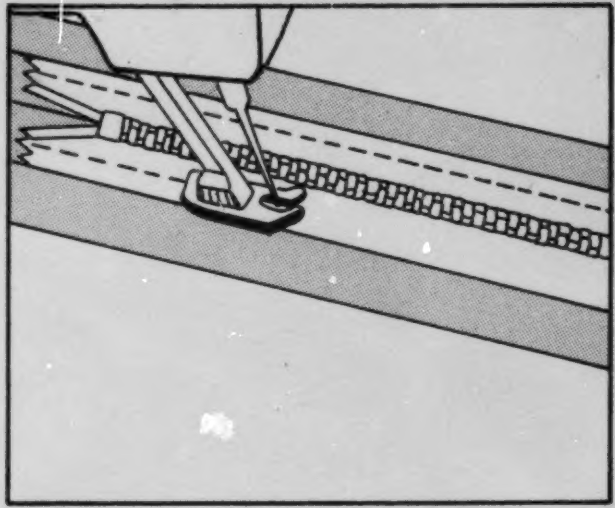
404

CENTERED ZIPPER APPLICATION (CONT.)

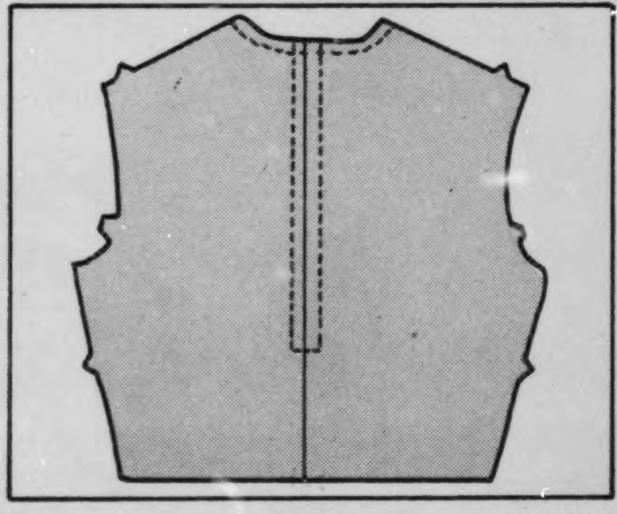
Baste open zipper to right seam allowance.



Baste closed zipper to left seam allowance.

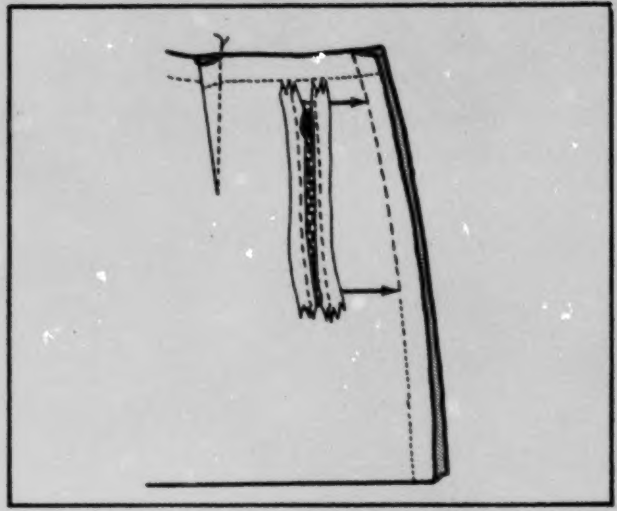


Topstitch. Remove basting.

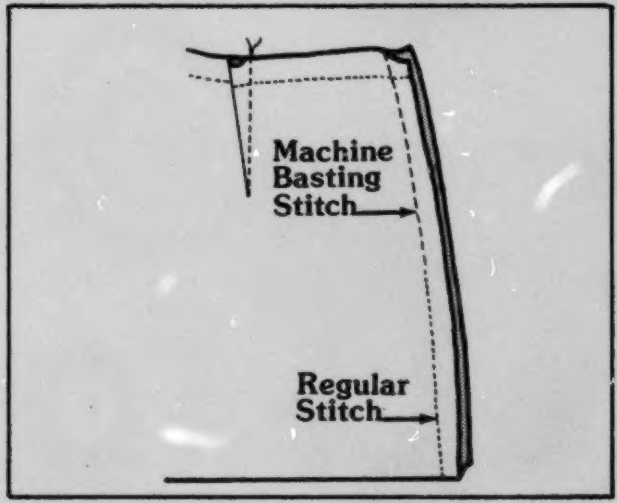


LAPPED ZIPPER APPLICATION

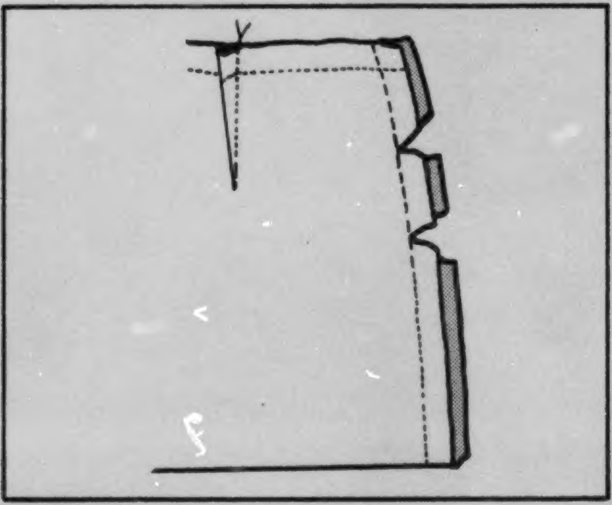
Measure and mark placket opening.



Stitch seam: baste placket.

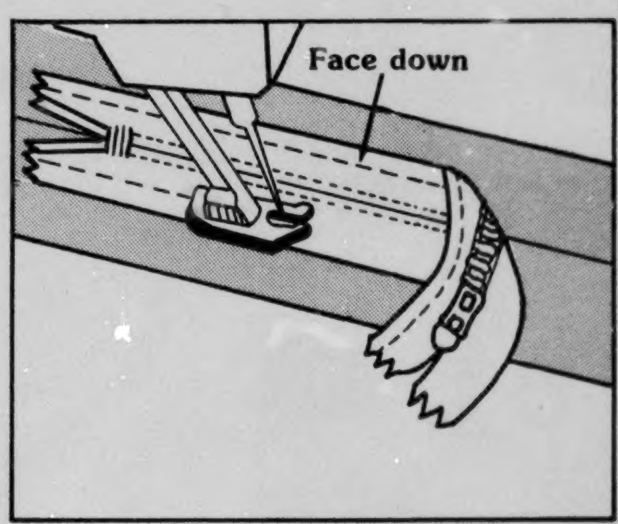

Machine Basting Stitch
Regular Stitch

Clip bobbin basting. Press seam open.

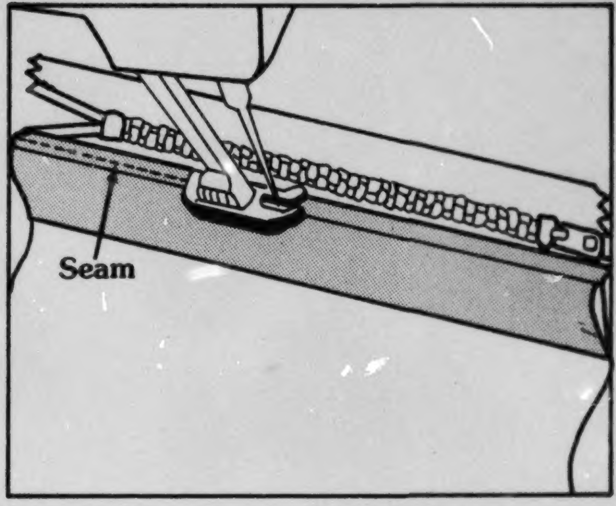


LAPPED ZIPPER APPLICATION (CONT.)

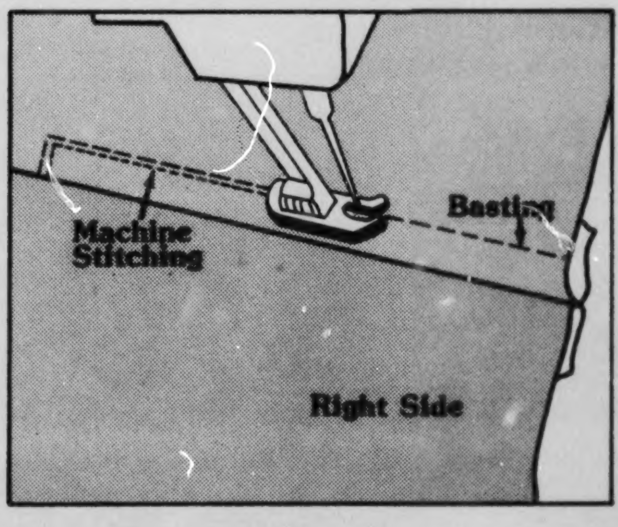
Baste closed zipper to back seam allowance.



Fold back seam allowance. Stitch close to coil or teeth.



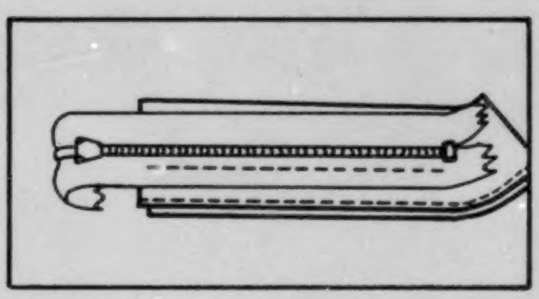
Baste, then topstitch. Remove basting.


Machine Stitching
Basting
Right Side

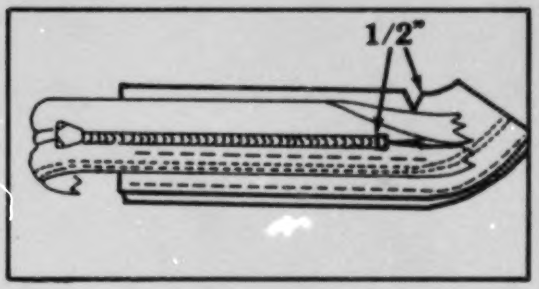
FLY FRONT ZIPPER APPLICATION

Left Fly

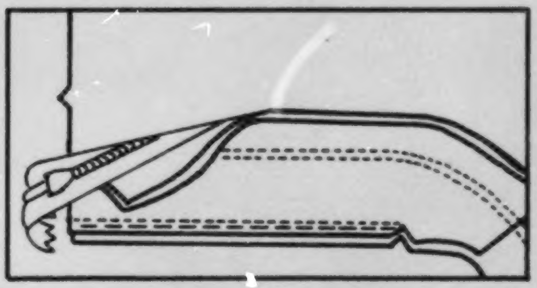
Baste tape to left facing.



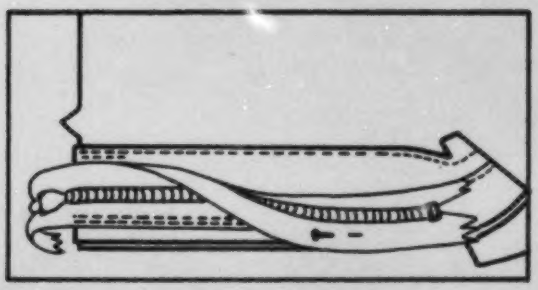
Stitch left tape along edge and 1/8" from edge.



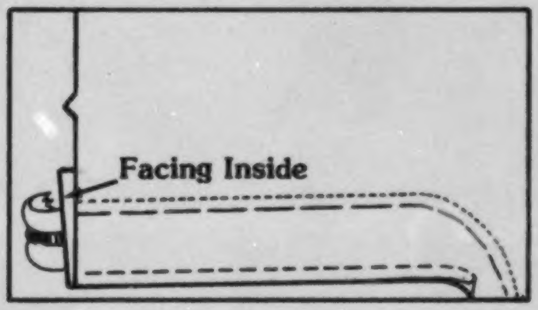
Baste and stitch using 1/4" seam.



Turn and press facing and seam allowance away from trousers.
Stitch facing close to seam.

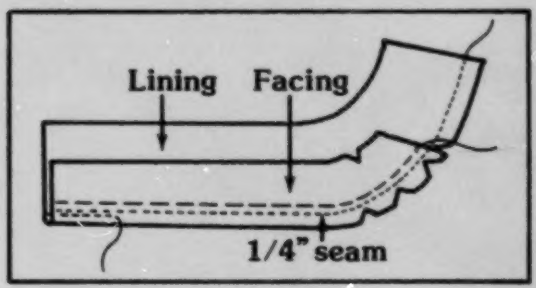


Baste close to seam.
Baste a guideline 1 1/2" from fold.
Stitch close to guideline.

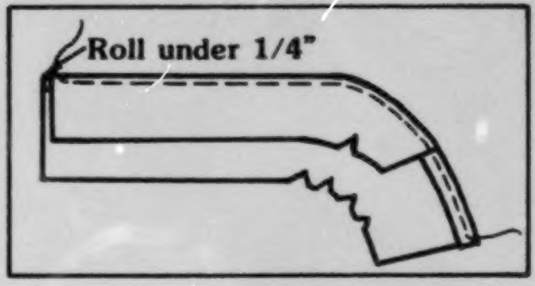


FLY FRONT
ZIPPER APPLICATION (CONT.)
Right Fly (Shield)

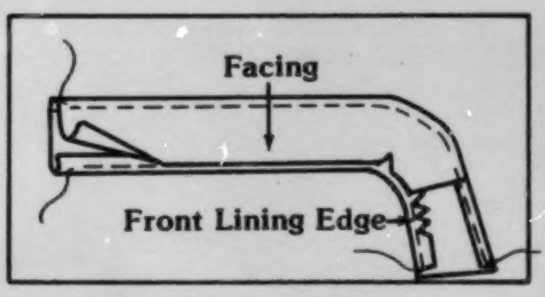
Baste and stitch right facing to lining on outside edge.
Notch curve. Press seam open.


Lining
Facing
1/4" seam

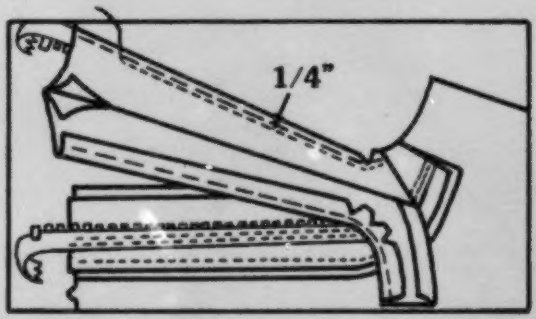
Turn right sides out. Press.
Baste fold.


Roll under 1/4"

Press and baste front lining edge under.

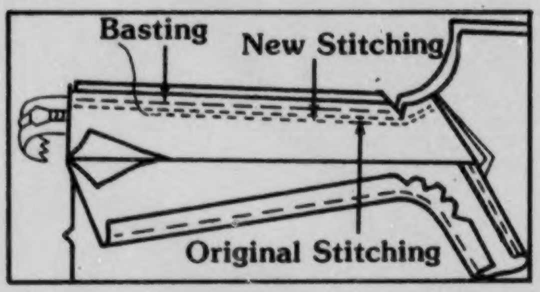

Facing
Front Lining Edge

Baste and stitch to back of unattached zipper edge.

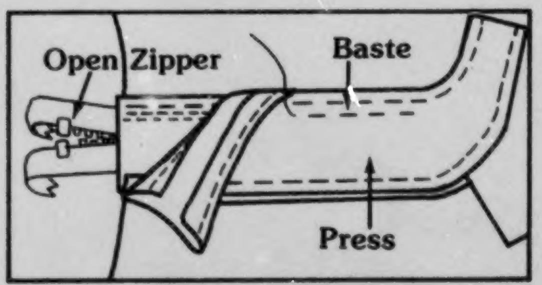


FLY FRONT
ZIPPER APPLICATION (CONT.)
Right Fly (Shield)

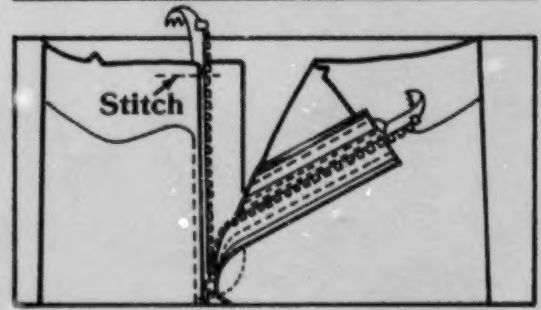
Baste and stitch shield and zipper to right trouser. Clip curve.


Basting
New Stitching
Original Stitching

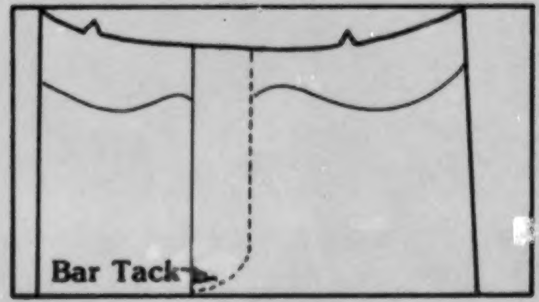
Baste through shield, trouser, and zipper.


Open Zipper
Baste
Press

Stitch close to fly seam.
Cut off excess zipper.



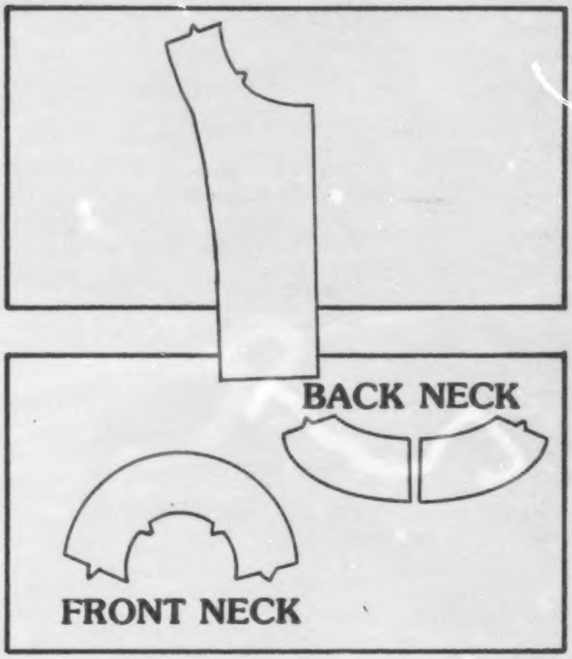
Bar tack bottom of zipper.



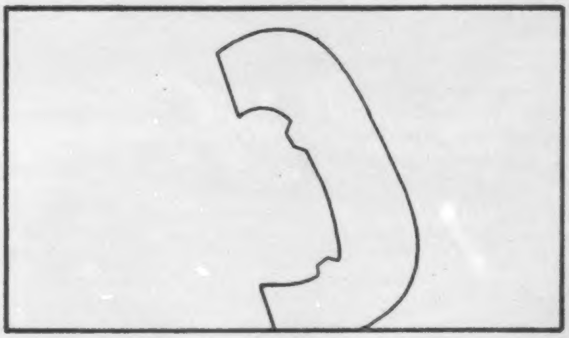
Facings

SHAPED OR FITTED

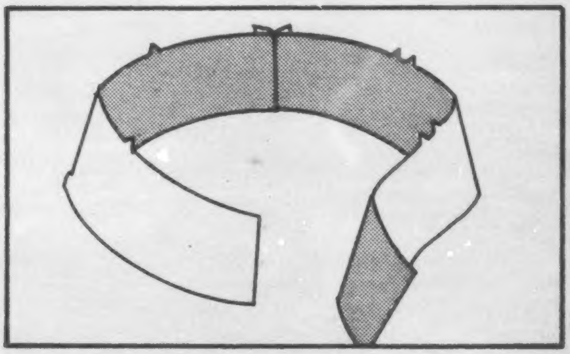
BODICE OR SHIRT FRONT
Facing is cut in sections and matched to garment edges.


BACK NECK
FRONT NECK

ARMHOLE



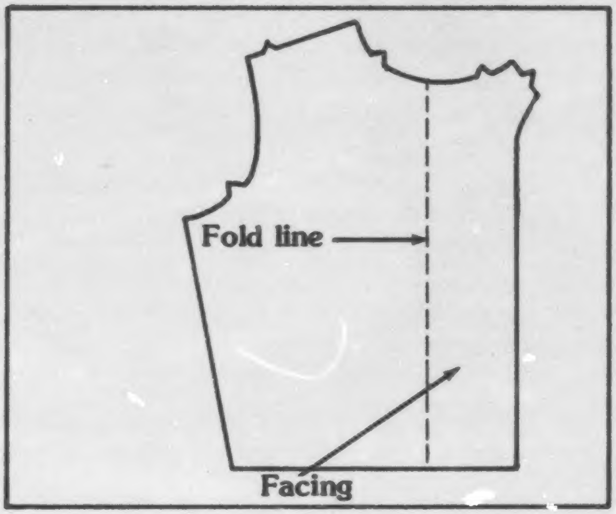
WAISTLINE



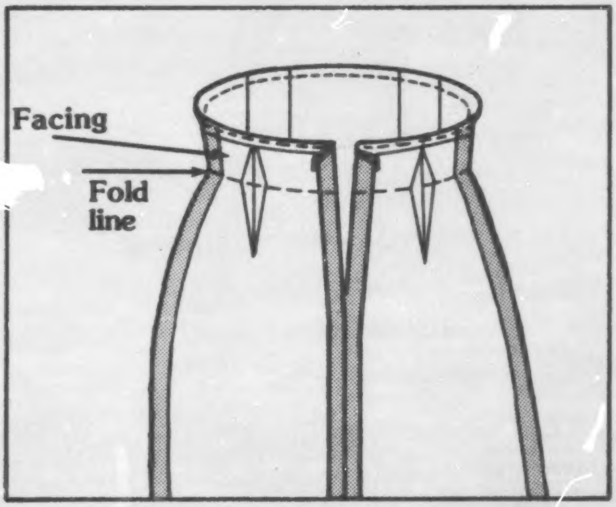
Facings

EXTENDED

BODICE OR SHIRT FRONT
Facing is cut as a part of garment, then folded back.


Fold line
Facing

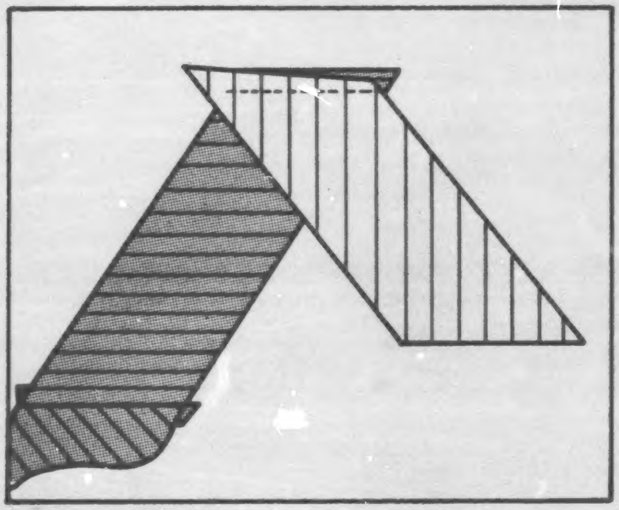
WAISTLINE


Facing
Fold line

Facings

BIAS

Bias strips of the desired length are cut on the true bias of fabric.



APPLICATION OF FACINGS

1. Stitch facing ends together when indicated on pattern.

2. Finish free edge of facing.

3. Match facing to corresponding outer garment piece, right sides together.

4. Stitch facing to outer garment piece.
    - A. Keep seam width even.
    - B. Shorten stitches to reinforce corners.

5. Treat seam allowance as needed.
    - A. Trim points.
    - B. Underpress facing seam.
    - C. Trim and grade seams.
    - D. Clip seam allowances.

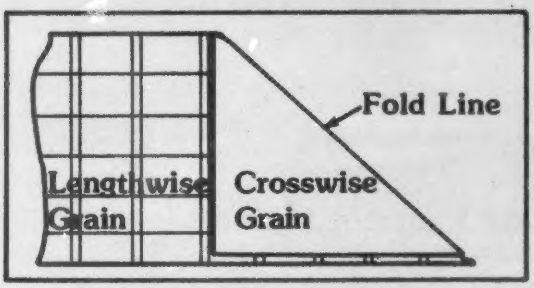
6. Understitch facing to seam allowances.

7. Press faced edge.

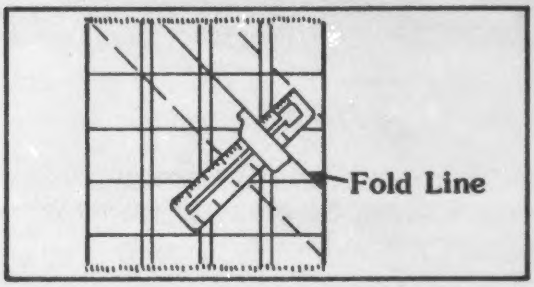
8. Tack on anchor facing.

BIAS FACING

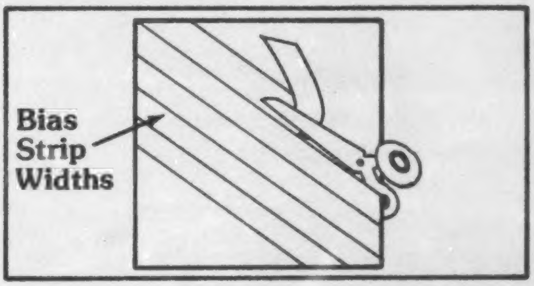
Fold fabric diagonally.


Fold Line
Lengthwise Grain
Crosswise Grain

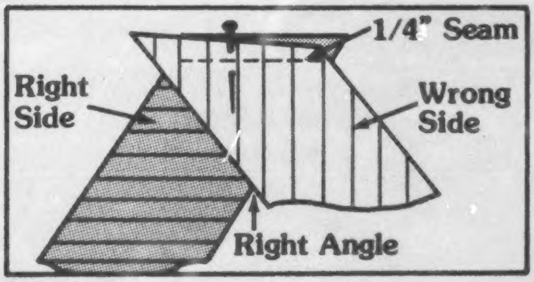
Mark width for bias strips.



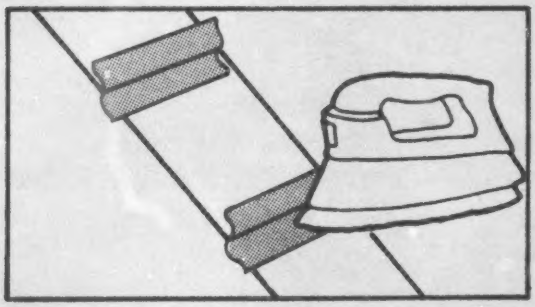
Cut bias strips.


Bias Strip Widths

For longer lengths,
stitch bias strips together.

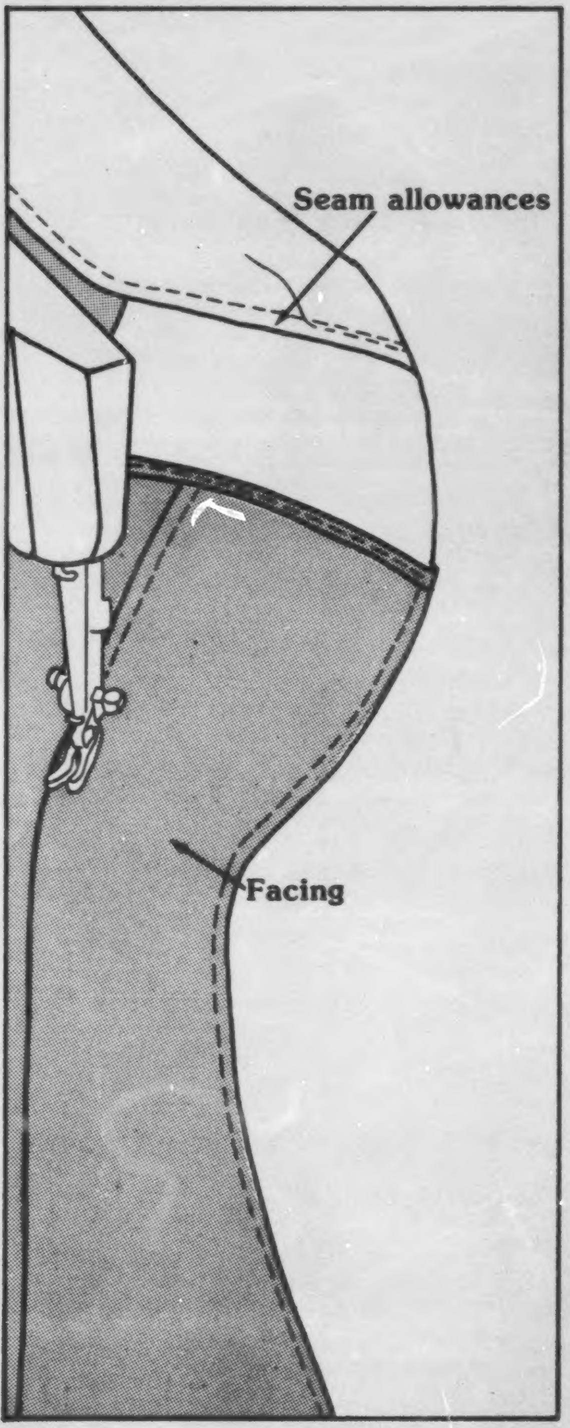

1/4" Seam
Right Side
Wrong Side
Right Angle

Press seams open. Cut off points.



UNDERSTITCHING

1. Grade both seam allowances.
2. Open out facing.
3. Press seam allowance toward facing.
4. Place garment on machine right side up.
5. Place facing and seam allowances away from outer garment fabric.
6. Check that seam allowances are smooth under facing.
7. Stitch close to seamline through facing and seam allowances.



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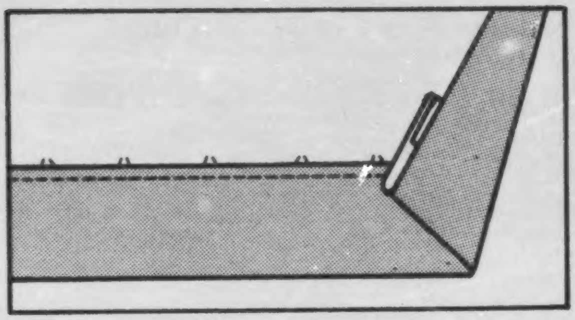
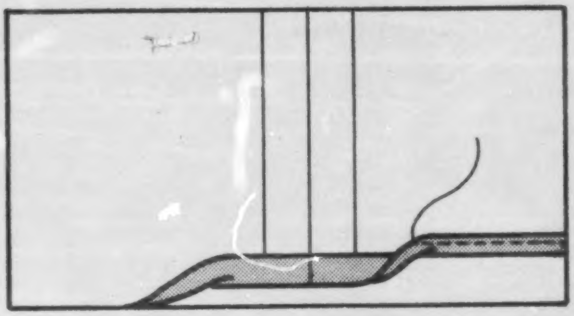
Types of Hems

TURNED-UP

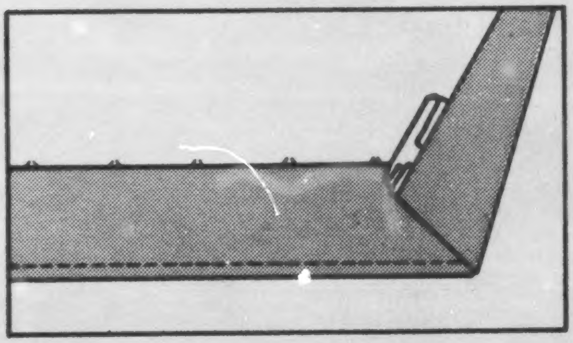
HAND STITCHED



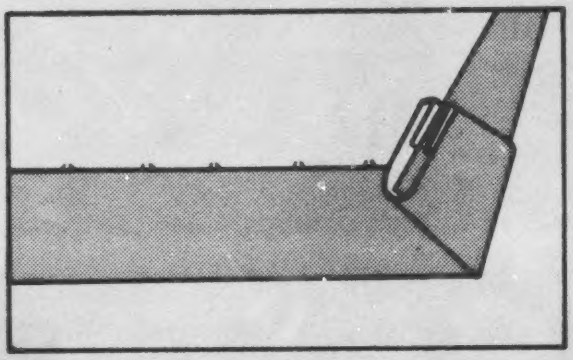
MACHINE STITCHED



FACED



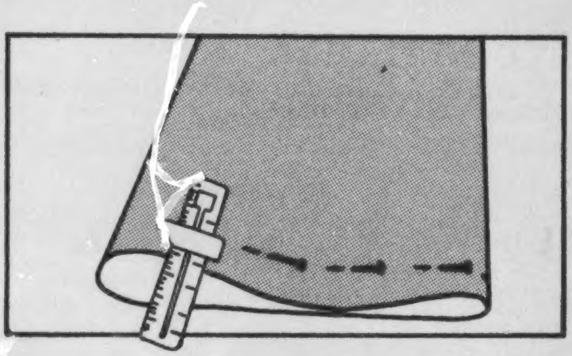
ENCLOSED



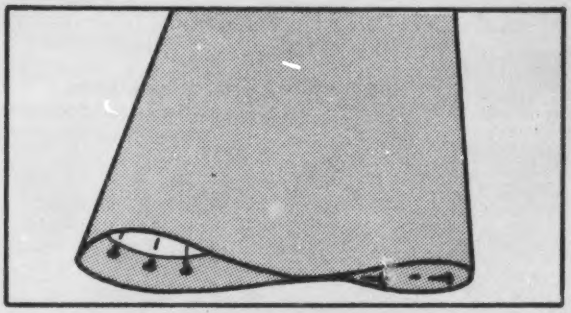
Marking Hems

TURNED UP

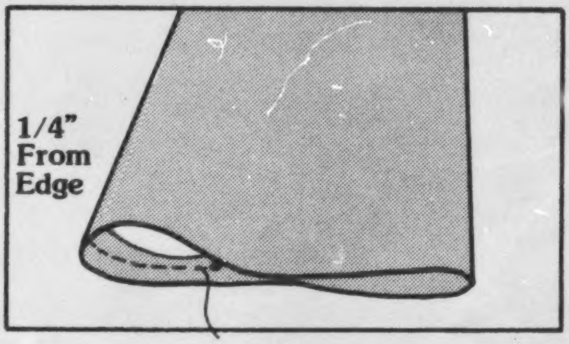
Measure and mark hemline with pins.



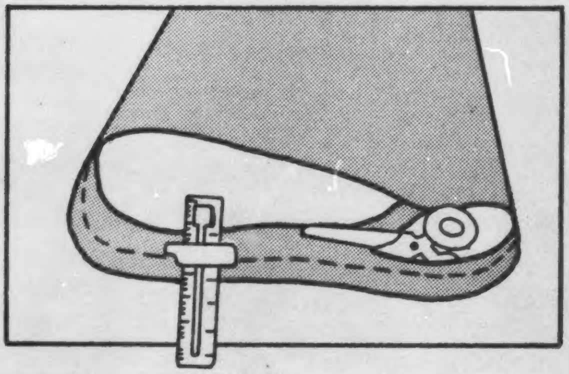
Turn up and pin.



Hand baste.



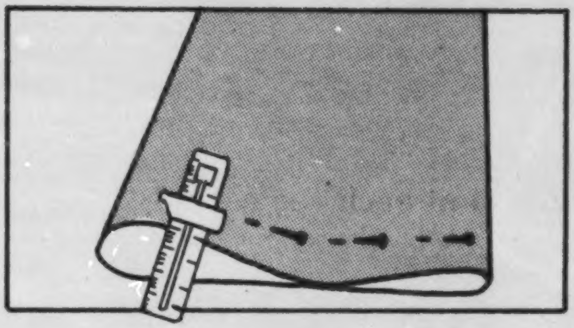
Trim to desired width.



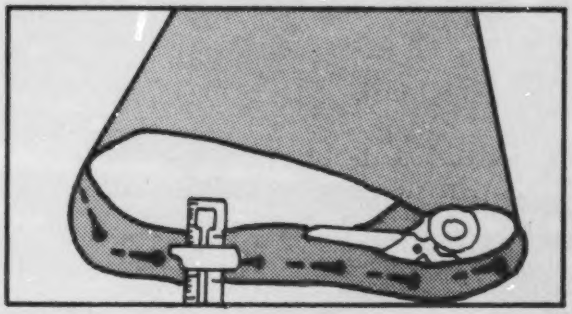
Marking Hems

FACED

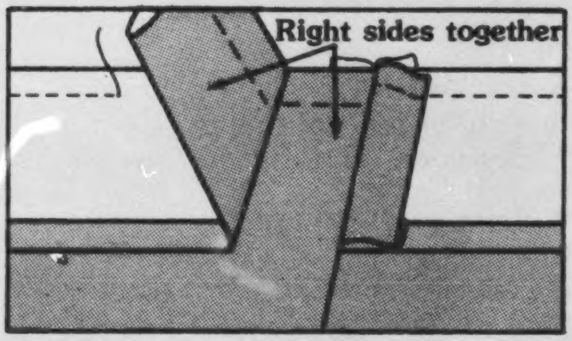
Measure and mark with pins.



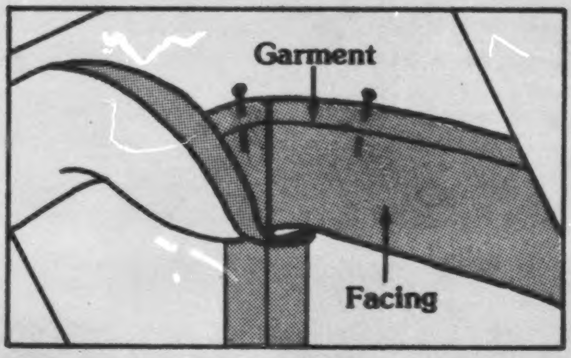
Measure 1/2" from marked line and trim.



Pin facing to edge and stitch.

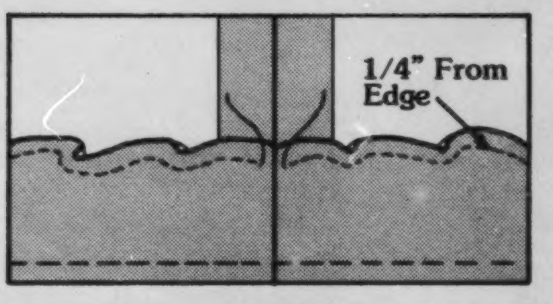

Right sides together

Turn 1/2" or more of garment fabric. Pin.

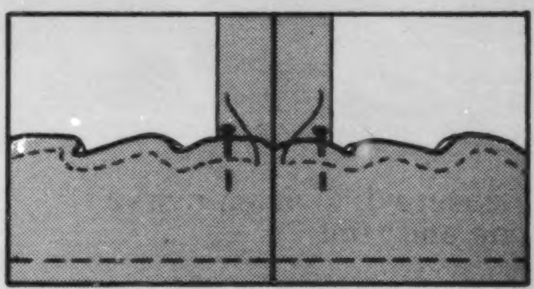

Garment
Facing

ELIMINATE FULLNESS IN HEMS

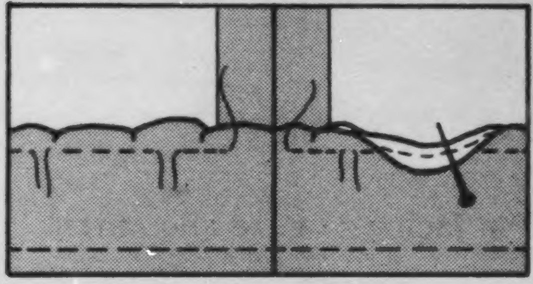
1. Machine baste upper edge of hem.



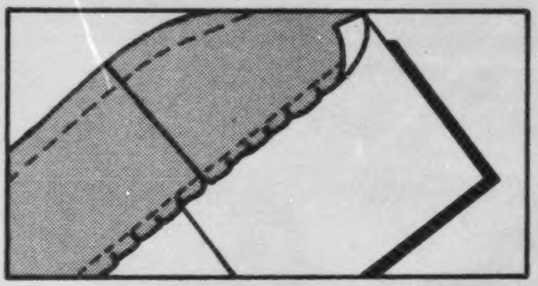
2. Pin at each seam.



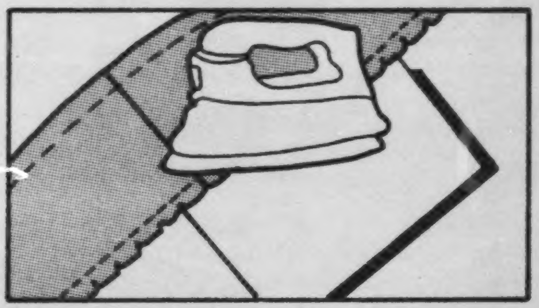
3. Draw up bobbin thread with a pin to ease in fullness.



4. Place piece of heavy paper between hem and garment.

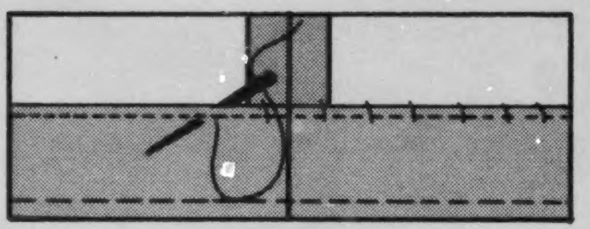


5. Press out fullness.

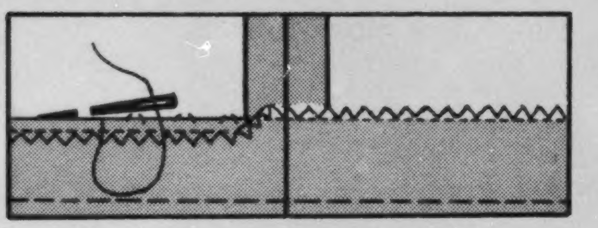


HEM FINISHES

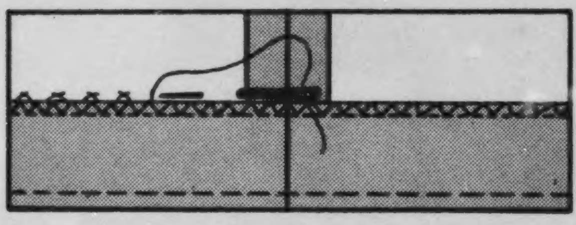
TURNED AND STITCHED (OR CLEAN-FINISHED)



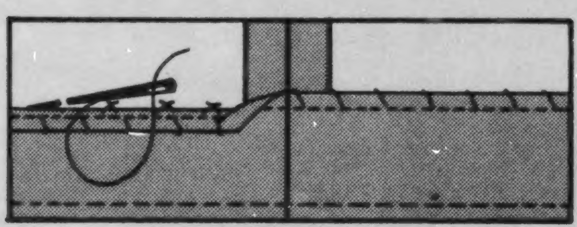
STITCHED AND PINKED



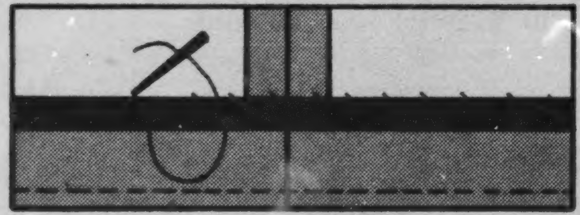
ZIG ZAG



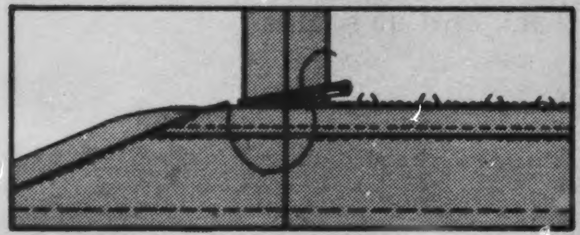
STITCHED AND OVERCAST



SEAM BINDING

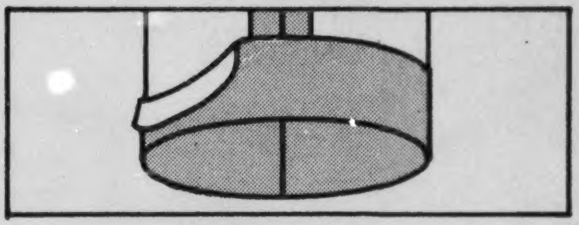


STRETCH LACE

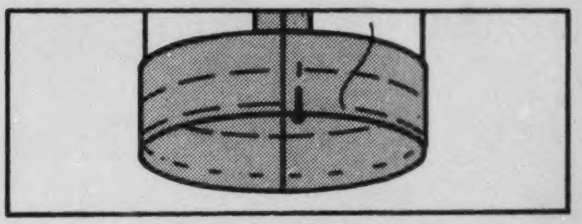


HEMMING PANT CUFFS

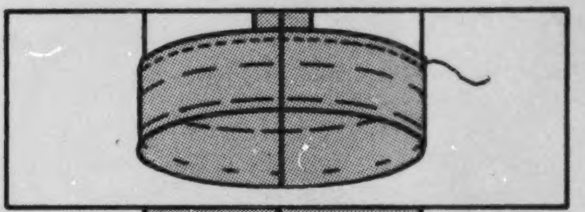
Turn hem allowance under on foldline.



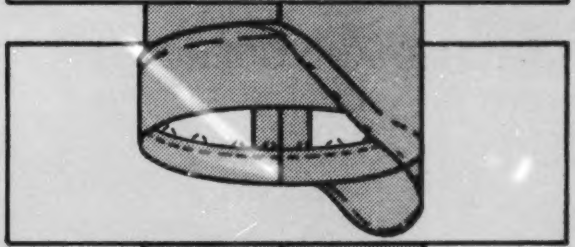
Pin. Baste close to fold.



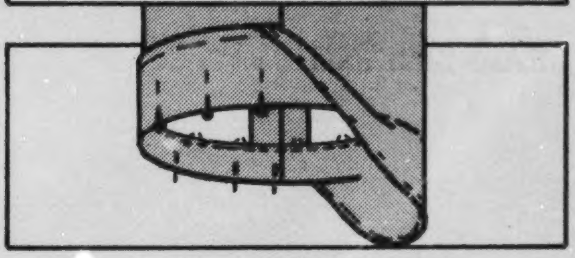
Finish raw edge.



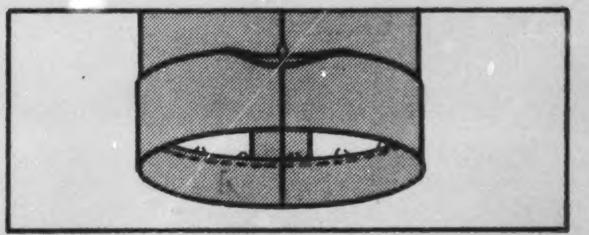
Turn cuff up on turn-up line.



Pin. Baste close to fold.



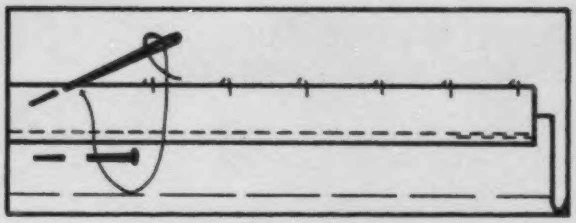
Tack cuff at seams.



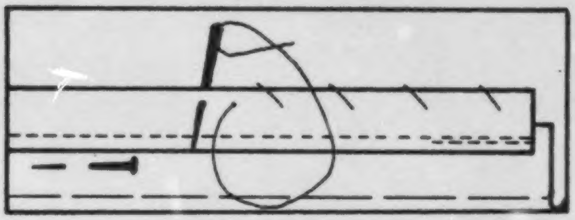
HEMMING STITCHES

T-72

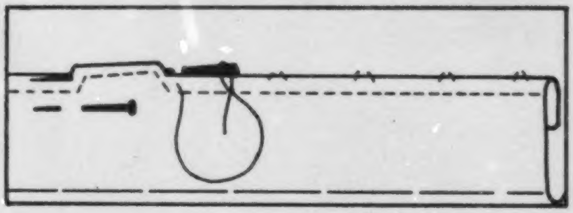
VERTICAL HEMMING STITCH



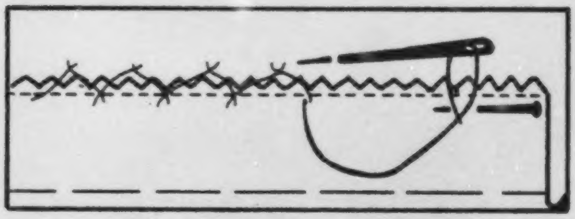
SLANT HEMMING STITCH



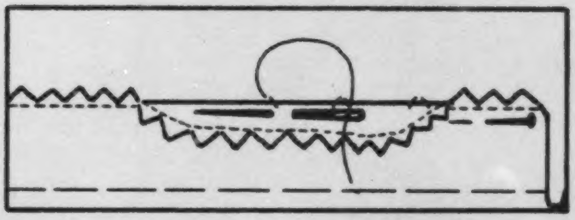
SLIPSTITCH



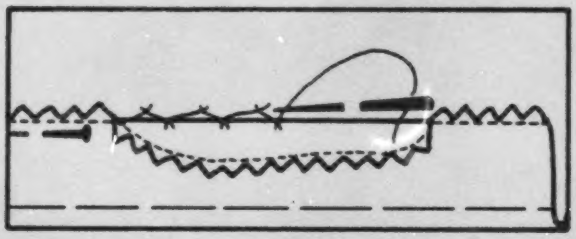
CATCHSTITCH



BLIND-HEMMING STITCH

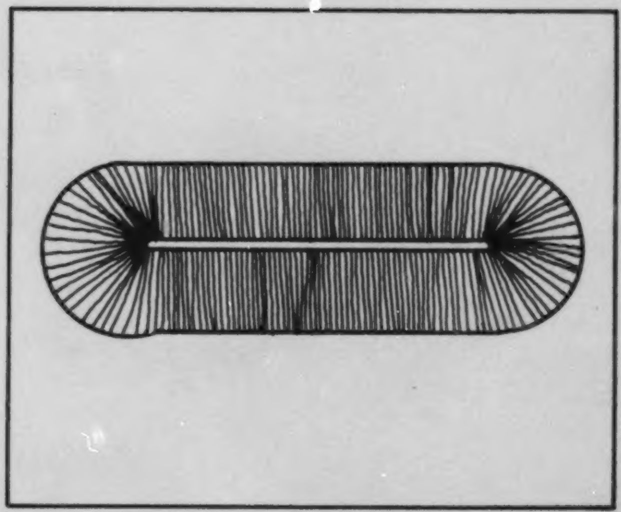


BLIND CATCHSTITCH

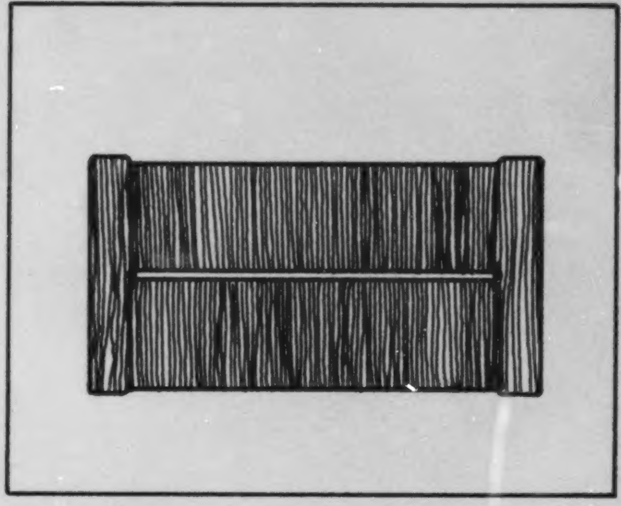


MACHINE-WORKED BUTTON HOLES

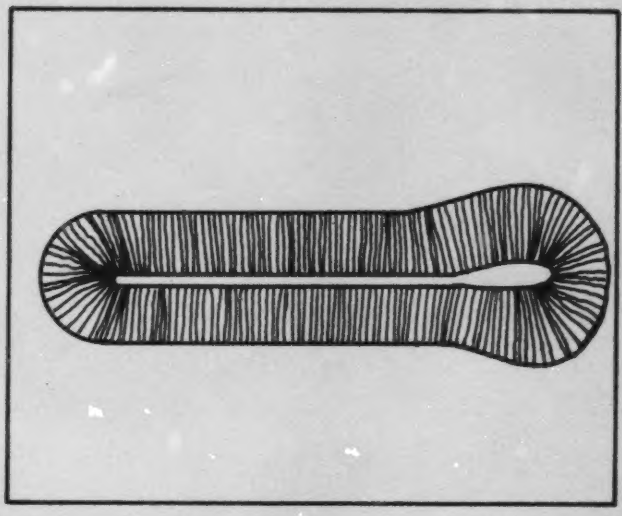
OVAL–Built-in stitches Special attachment



**RECTANGULAR–
Manual-machine
Built-in stitches Special attachment**

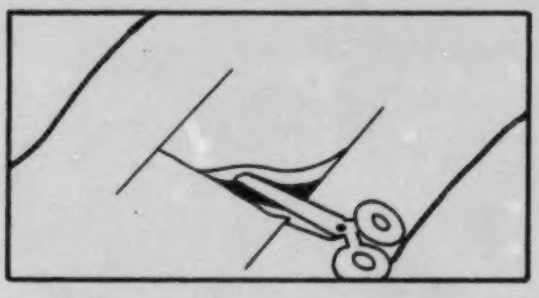


SPECIAL ATTACHMENT

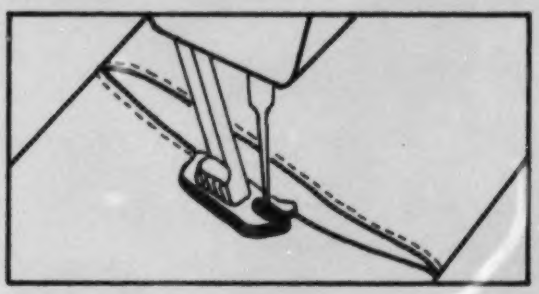


HAND-WORKED BUTTON HOLES

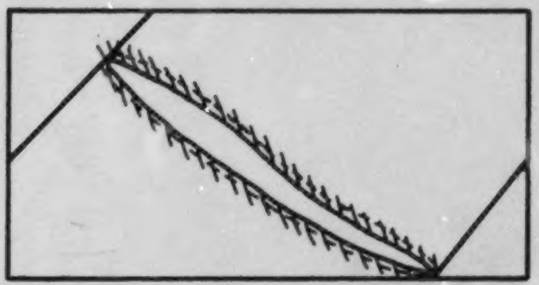
Slit on positioning line



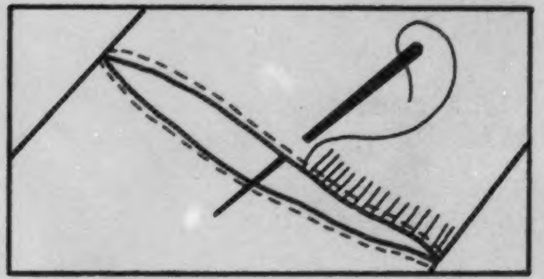
Stitch around edges



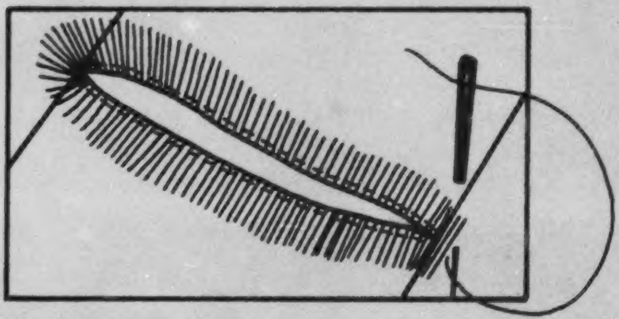
Overcast if fabric ravels



Buttonhole stitch around edges

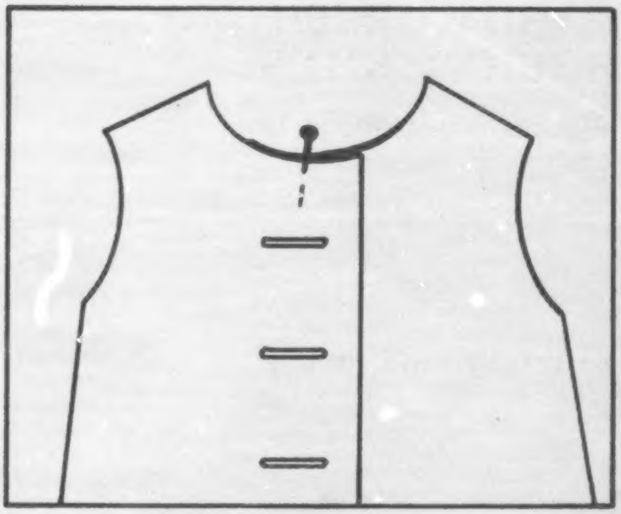


Secure end

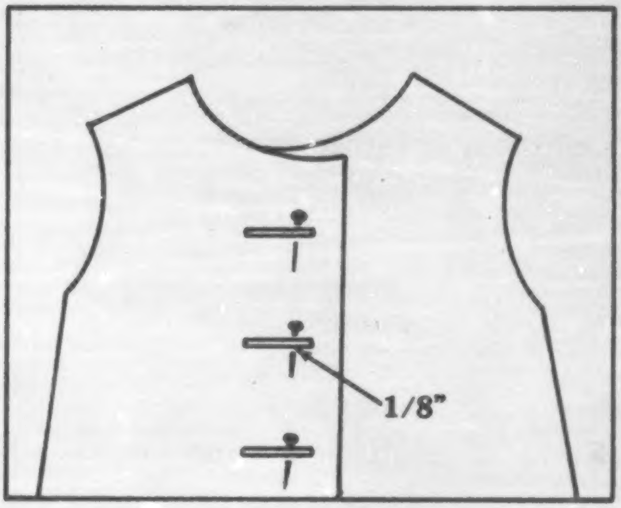


POSITIONING BUTTONS

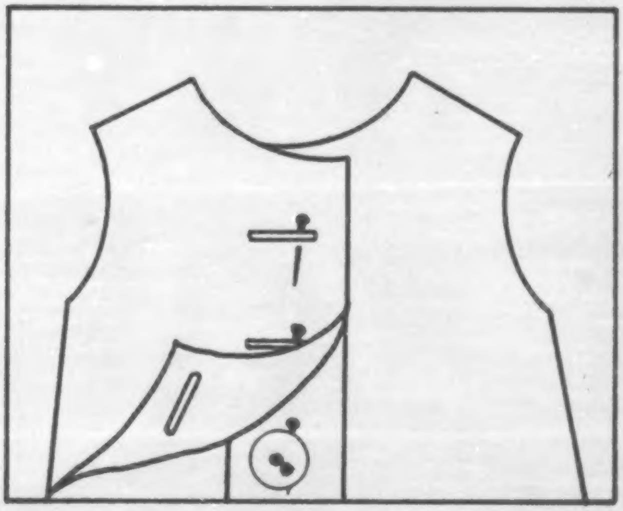
Lap closing edges matching center line



Insert a pin 1/8" from end of each buttonhole



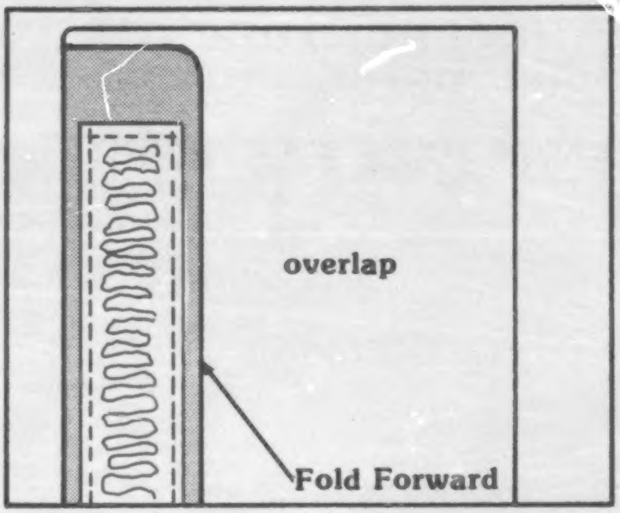
Place center of button over pin



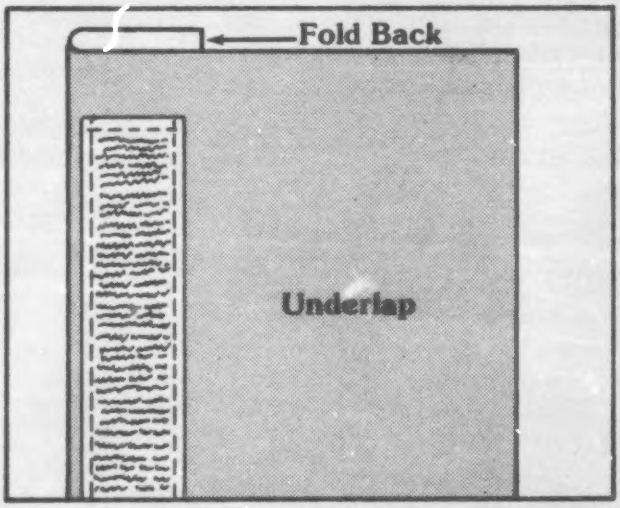
Attaching Tape Fasteners

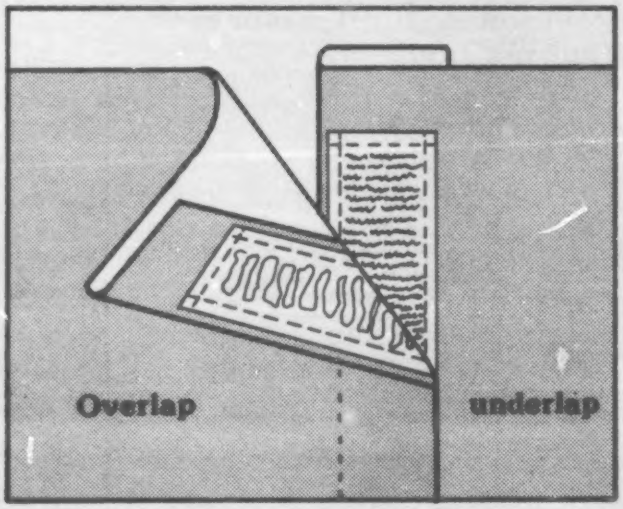
NYLON TAPE FASTENER

Attach loops to overlap.


overlap
Fold Forward

Attach hooks to underlap.

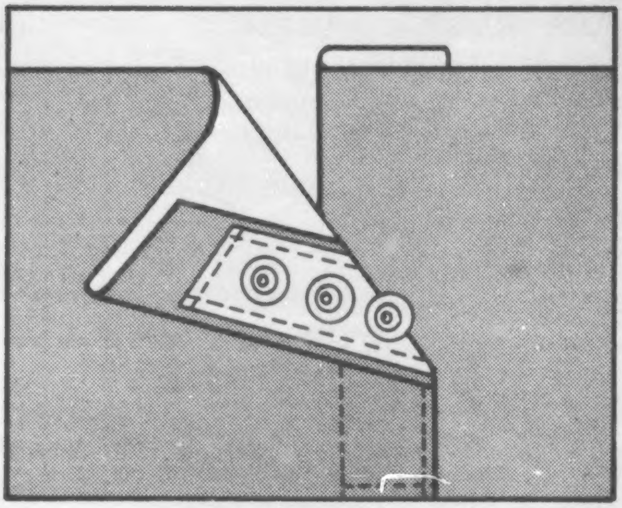

Fold Back
Underlap


Overlap
underlap

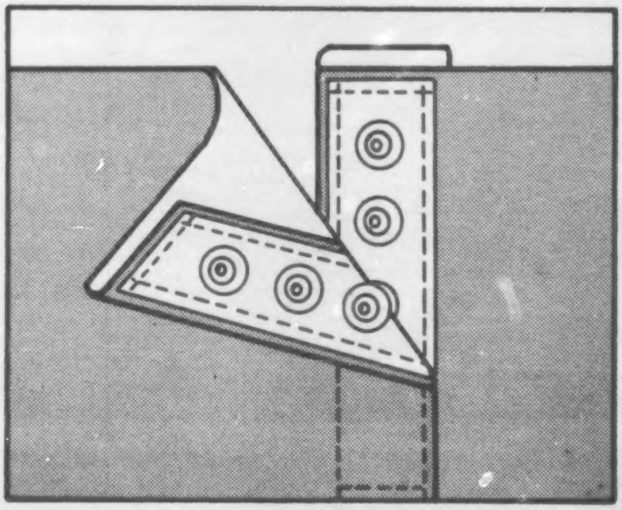
Attaching Tape Fasteners

SNAP TAPE FASTENER

Position and stitch ball tape on overlap.



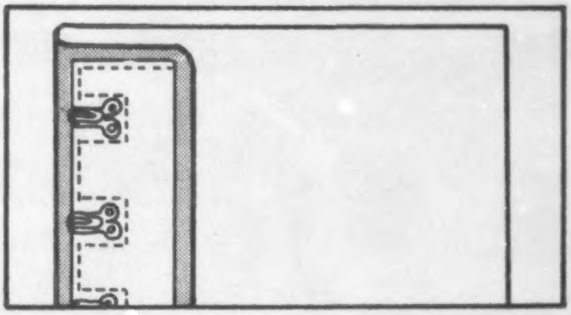
Position and stitch socket tape on underlap.



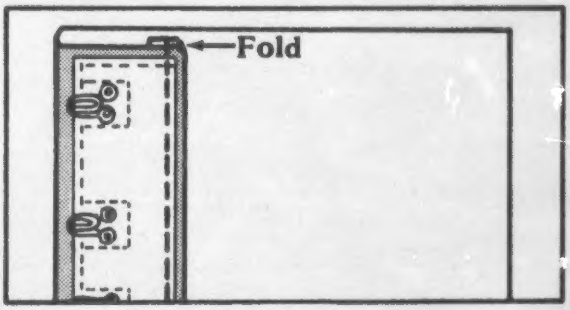
Attaching Tape Fasteners

HOOK AND EYE TAPE FASTENERS

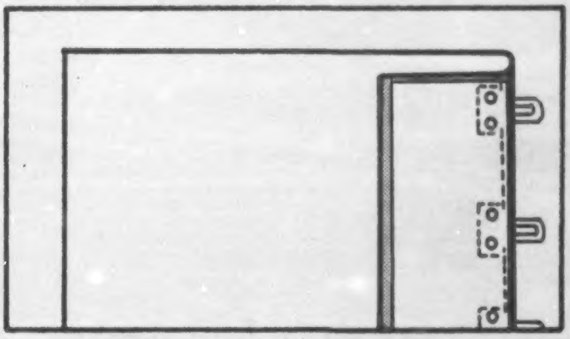
Stitch hook tape to edge.



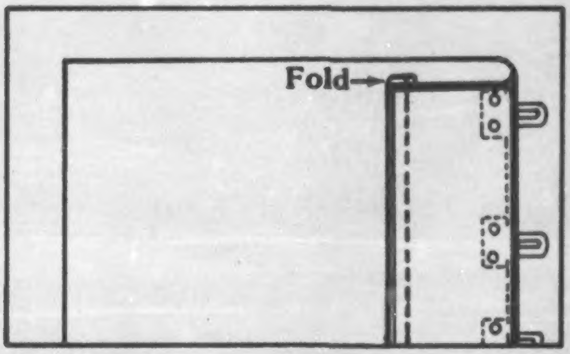
Fold seam allowance back and stitch.



Stitch eye tape to edge.



Fold seam allowance back and stitch.



T-78

Care Labels

Must be easy to see
through the package.
The same instructions
must be easy to read
on the package itself.

Tell you how to wash,
bleach, dry, iron,
and dry clean.

Warn you if usual care
methods seem to
apply but do not.

Tell only about regular
care, not about spot
removal.

Must stay attached and
be easy to read for the
life of the garment.

Must be easy to find
on the garment.

T-79

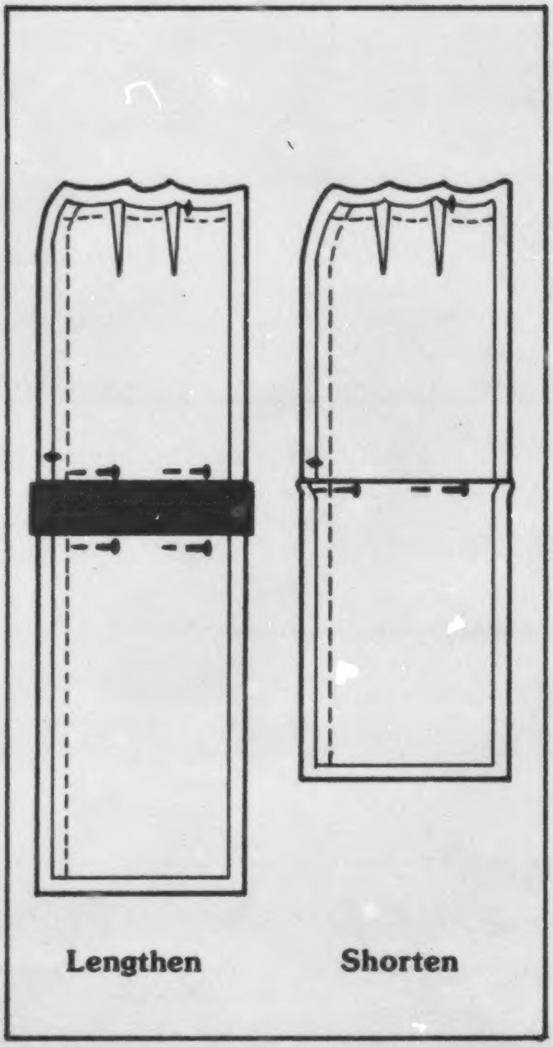
Manufactured Fibers

GENERIC NAME	BRAND NAME	CHARACTERISTICS
Acetate	Celanese Chromspun Estron Loftura Estron	LUSTROUS FINISH; SHRINK-RESISTANT; RESISTANT TO SUNLIGHT AND PERSPIRATION; MILDEW RESISTANT; WITHSTANDS DAMAGE FROM MOTHS; LACKS STRENGTH; HANGS WELL; DRY CLEAN
Acrylic	Acrilan Creslan Orlon Zefran	LIGHTWEIGHT; WARM; WRINKLE-RESISTANT; SUNLIGHT RESISTANT; SHAPE BOUNCES BACK; SURFACE MAY PILL; STATIC ELECTRICITY BUILDUP
Nylon	Crepeset Monvelle Qiana Zefran	LUSTROUS FINISH; STRONG; SHRINK-RESISTANT; MOISTURE-RESISTANT; MILDEW-RESISTANT; EASILY LAUNDERED; STATIC ELECTRICITY BUILDUP; STRONG SUNLIGHT CAUSES DAMAGE
Polyester	Dacron Fortrel Kodel Trevira	STRONG; SHAPE BOUNCES BACK; MOISTURE AND MILDEW RESISTANT; EASILY LAUNDERED: HOLDS CREASES AND PLEATS THAT HAVE BEEN HEAT-SET; NOT RESISTANT TO OILY STAINS; SENSITIVE TO HEAT
Rayon	Avril Coloray Softglo Zantrel 700	COOL TO WEAR; LACKS STRENGTH; SENSITIVE TO HEAT; ABSORBS MOISTURE; SUBJECT TO SUNLIGHT DAMAGE; MILDEWS; WRINKLES
Spandex	Glospan Lycra Monvelle	LIGHTWEIGHT; STRONG; PERSPIRATION RESISTANT; SENSITIVE TO HEAT; STRETCHES

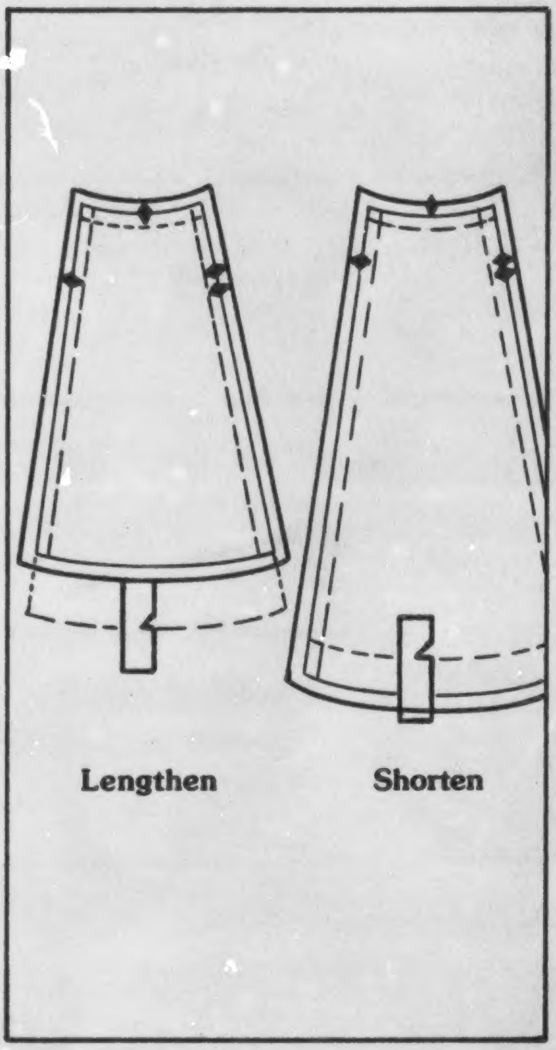
Basic Pattern Alterations

SKIRT ALTERATIONS

STRAIGHT SKIRT

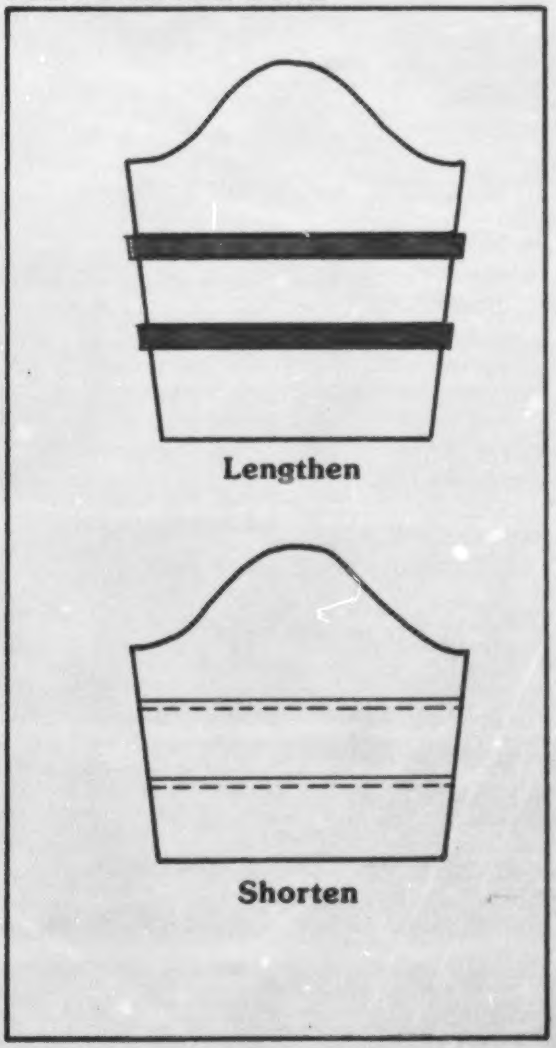

Lengthen
Shorten

FULL SKIRT

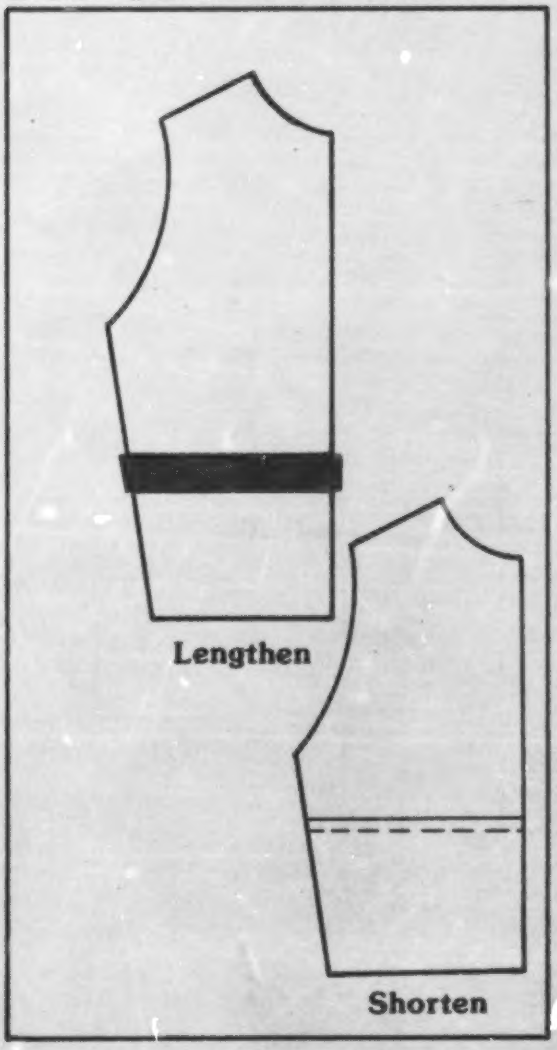

Lengthen
Shorten

Basic Pattern Alterations

FITTED SLEEVE ALTERATIONS


Lengthen
Shorten

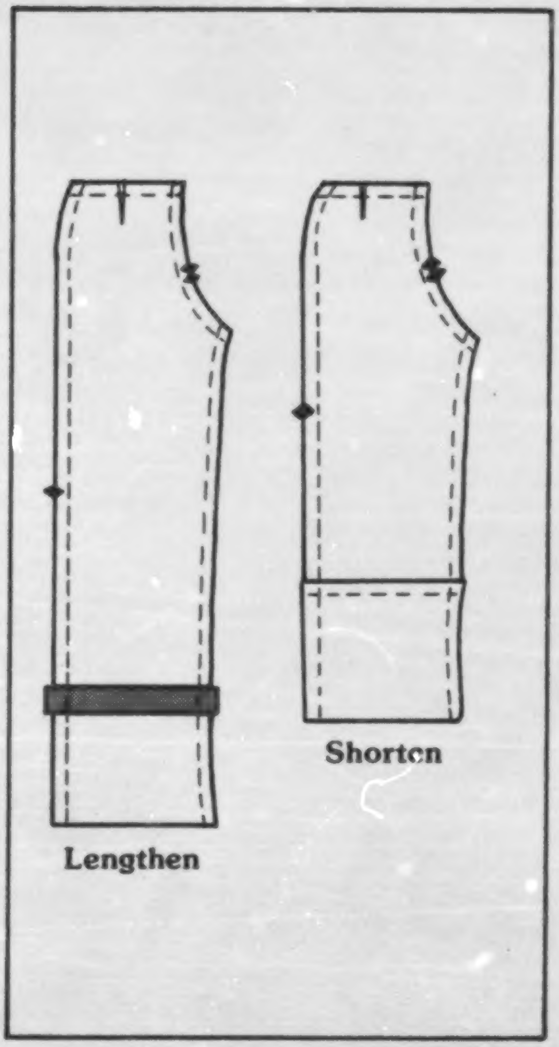
BODICE ALTERATIONS


Lengthen
Shorten

Basic Pattern Alterations

PANTS ALTERATIONS

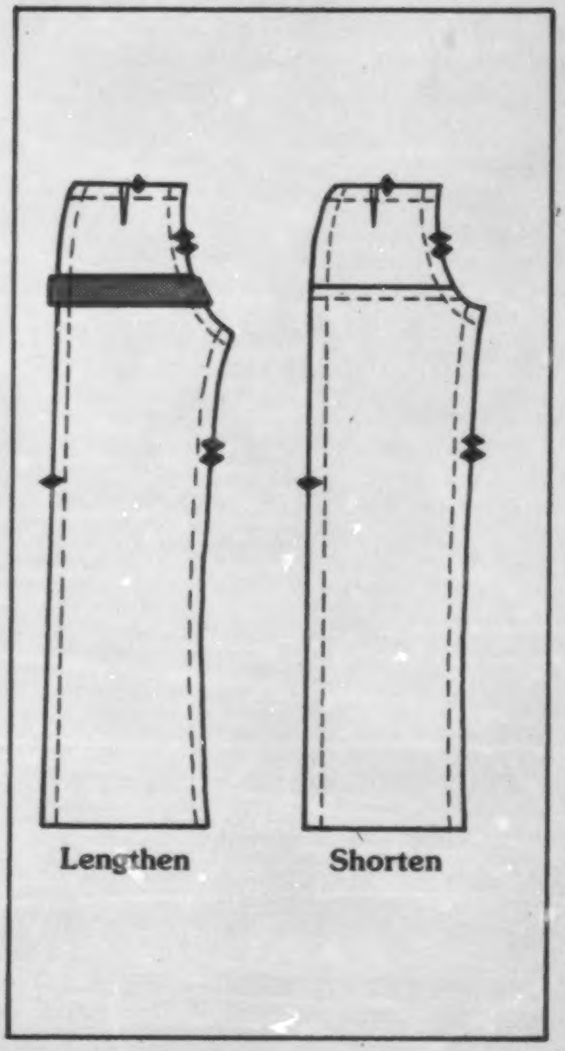
PANTS LENGTH



Lengthen

Shorten

CROTCH DEPTH



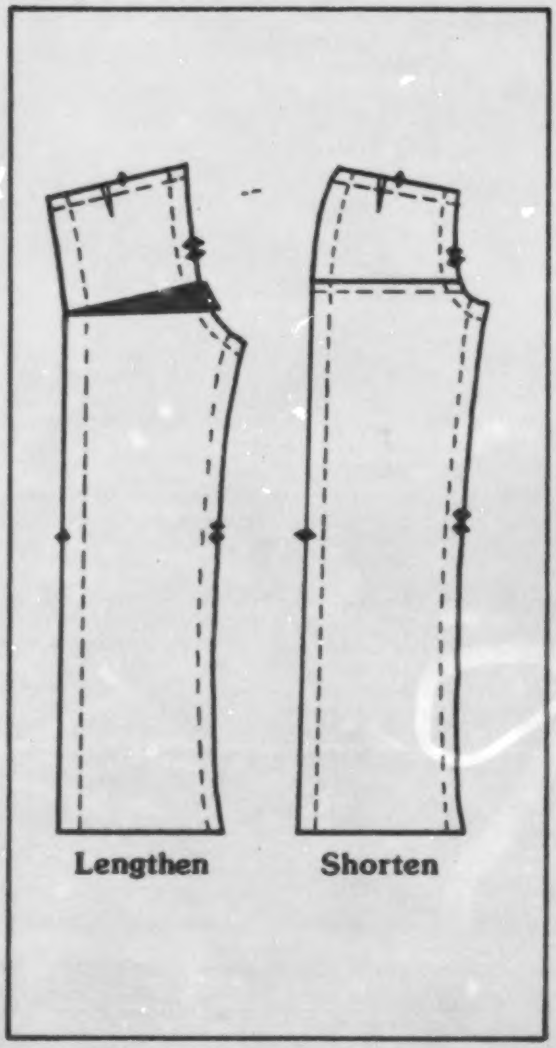
Lengthen

Shorten

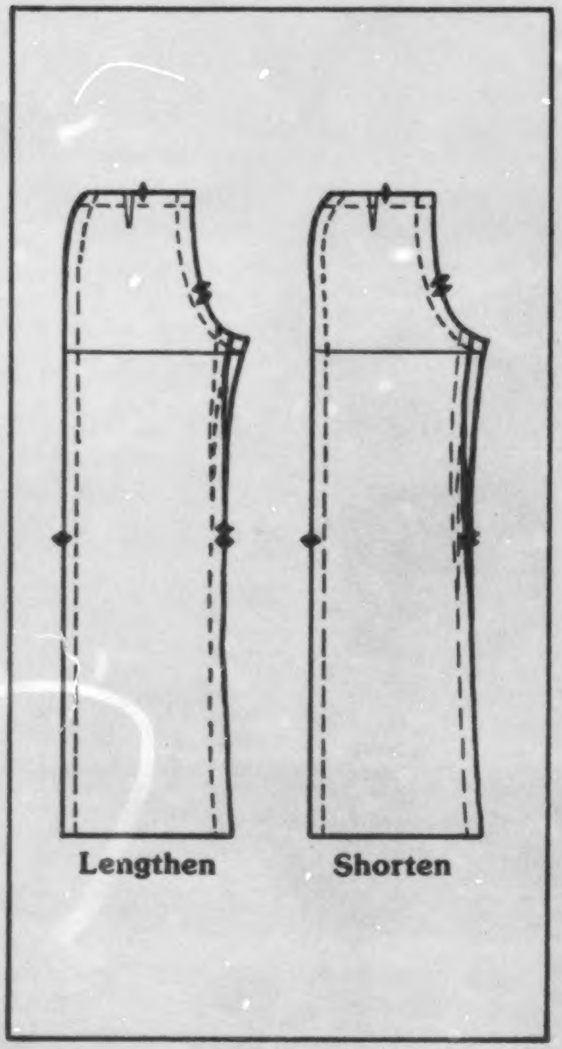
Basic Pattern Alterations

CROTCH LENGTH

SEAM METHOD

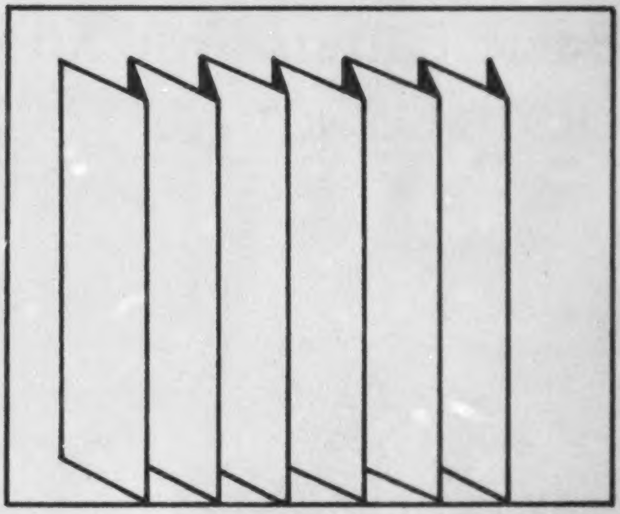

Lengthen
Shorten

POINT METHOD

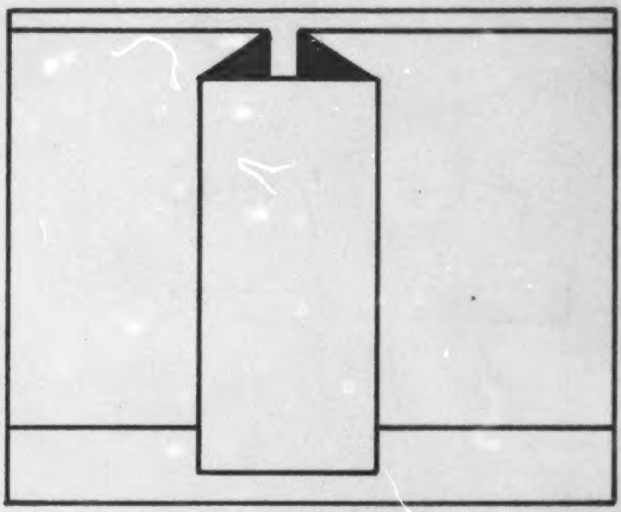

Lengthen
Shorten

PLEATS

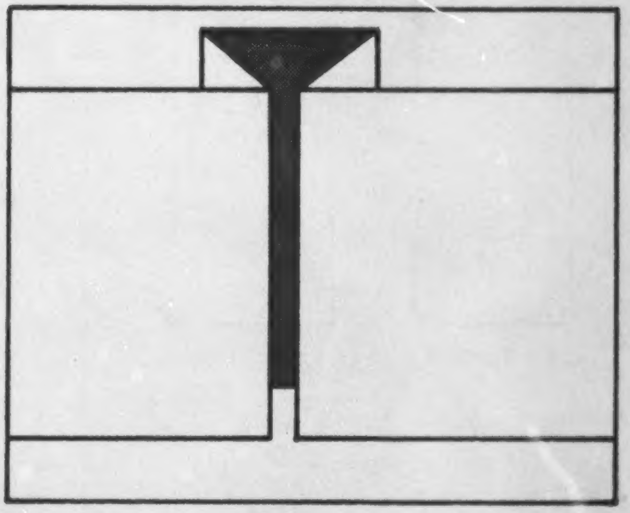
KNIFE OR SIDE PLEATS



BOX PLEAT



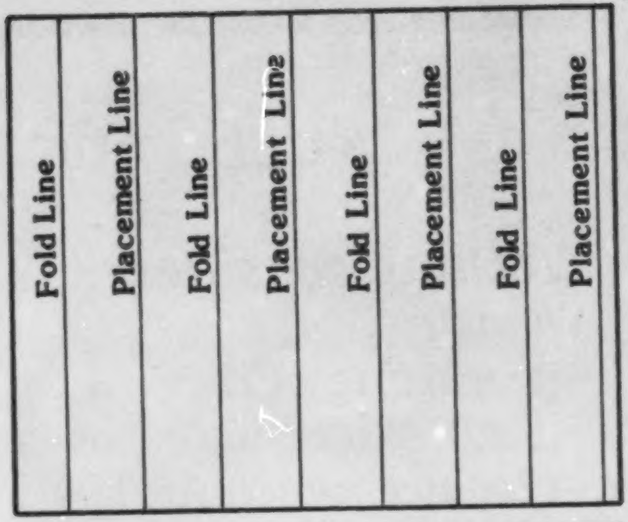
INVERTED PLEAT



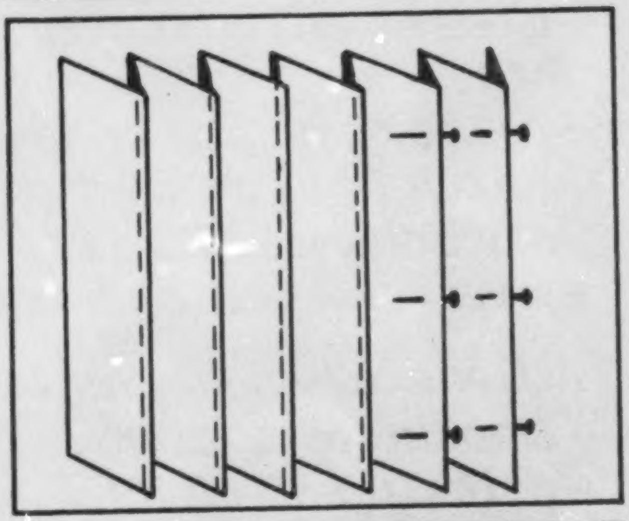
T-82b

PLEAT CONSTRUCTION

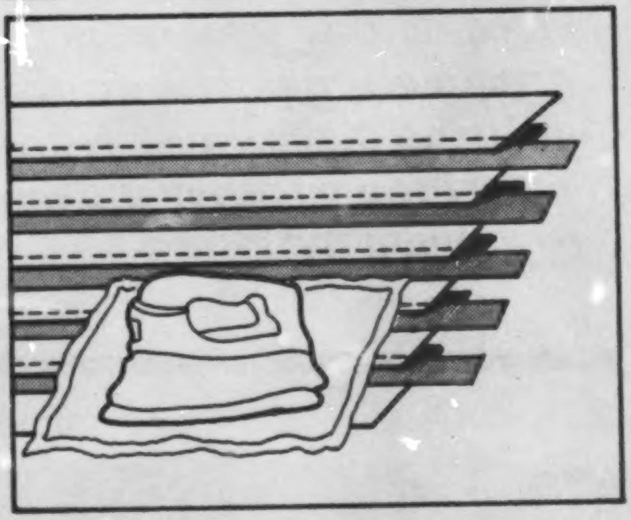
Mark all fold and placement lines.


Fold Line
Placement Line
Fold Line
Placement Line
Fold Line
Placement Line
Fold Line
Placement Line

Fold, pin, and hand baste each pleat.



Place strips of paper into folds of pleats and press using a pressing cloth.



RULES FOR TEACHERS

1886

Clothing considered forbidden in public:
Women:
- a bathing suit
- a slit skirt that exposes the ankles
- bloomers worn for cycling
- a bustle extended over twelve inches

Men:
- collar or necktie removed from shirt
- no cuff links on shirt sleeves
- shirt sleeves rolled up
- a very short haircut unless bald

Actions calling for immediate dismissal:
- smoking of cigarettes
- drinking of spirits
- frequenting pool halls
- frequenting public dance halls
- joining a feminist organization
- marriage or other indecent behavior by women teachers

RULES OF CONDUCT FOR TEACHERS

1915

1. You will not marry during the term of your contract.
2. You are not to keep company with men.
3. You must be home between the hours of 8 p.m. and 6 a.m. unless attending a school function.
4. You may not loiter downtown in ice cream stores.
5. You may not travel beyond the city limits unless you have permission of the chairman of the board.
6. You may not ride in a carriage or automobile with any man unless he is your father or brother.
7. You may not smoke cigarettes.
8. You may not dress in bright colors.
9. You may under no circumstances dye your hair.
10. You must wear at least two petticoats.
11. Your dresses must not be any shorter than two inches above the ankle.
12. To keep the schoolroom neat and clean, you must: sweep the floor at least once daily; scrub the floor at least once a week with hot, soapy water; clean the blackboards at least once a day; and start the fire at 7 a.m. so the room will be warm by 8 a.m.

STUDENT DRESS CODE POLICY

1973-74

1. SKIRT or dress length is to be no more than four inches above the middle of the knee.
2. No tank tops or any other type of low, scooped-neck tops allowed.
3. No halter tops or other backless garments allowed.
4. Button-down shirts or blouses may have only the top button left unbuttoned.
5. T-shirts must have a stand-up shirt collar.
6. Proper undergarments are to be worn at all times.
7. Males may not grow facial hair for the purpose of a beard, mustache, or sideburns.
8. Hair length of males is not to touch the top of the shirt collar in the back and sideburns may be no longer than one-fourth inch above the middle of the ear.
9. Males may not wear any type of shoe considered to be a sandal.
10. Females may wear make-up if used with moderation.

These policies remain in effect for any school-related activity. Any student deemed inappropriately dressed or groomed will be sent home by the principal and will not be allowed to return until policies are conformed to. Continuous violations of the dress code will result in a three-day suspension from school.

STUDENT SCHOOL DRESS CODE

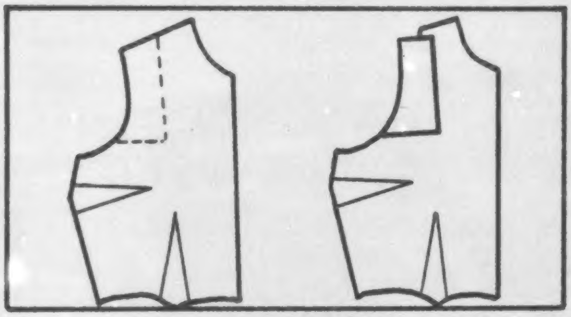
1982

1. The student's general appearance should not interfere with the instructional program.
2. Cleanliness is expected of all students.
3. Clothing should not be suggestive or indecent.
4. Clothing should not constitute a health or safety hazard.
5. Clothing should promote the decorum of the school.
6. Clothing promoting merchandise not allowed on the school grounds is prohibited.
7. Footwear is required.
8. Hair shall be clean and well-groomed.

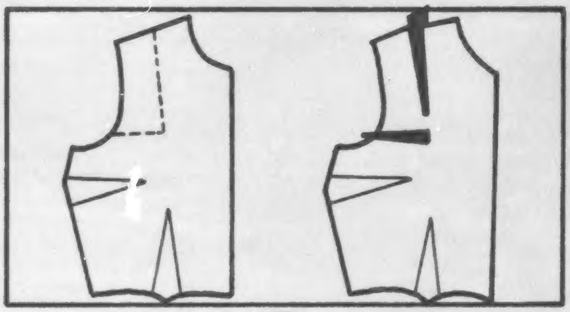
Advanced Pattern Alterations for Females

SHOULDER ALTERATIONS

Decrease width in shoulders.

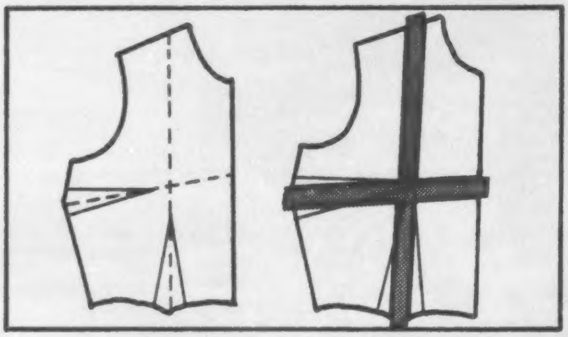


Add width in shoulders.

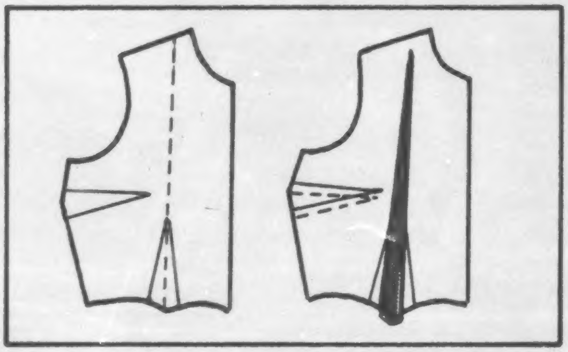


BUST ALTERATIONS

Increase bustline, waistline, and length and redraw dart.



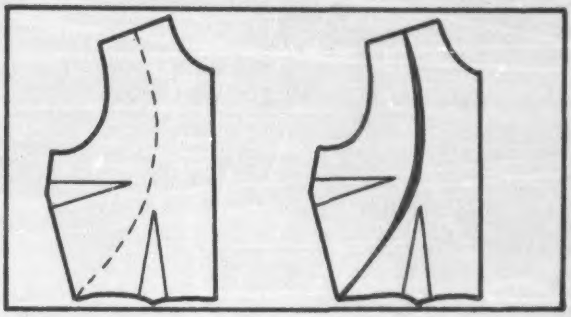
Increase bustline and waistline and relocate dart



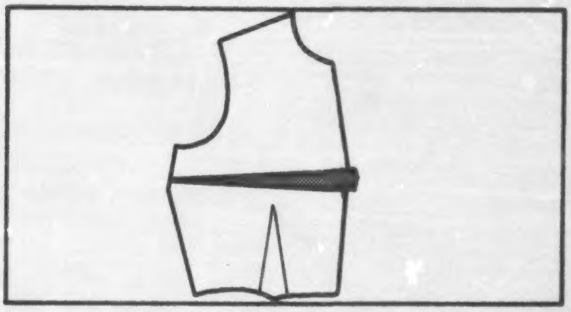
Advanced Pattern Alterations for Females

UPPER BODY ALTERATIONS

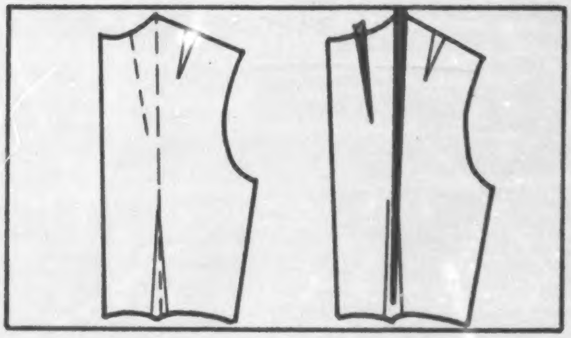
Increase bust area only



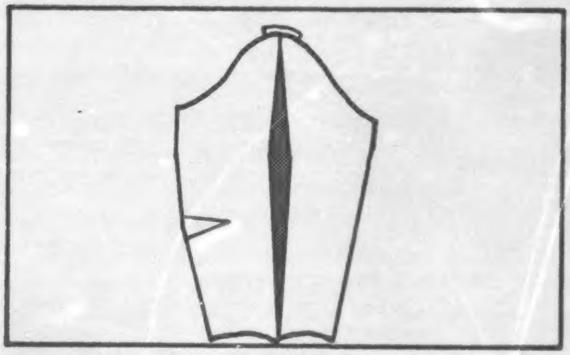
Increase center front length



Increase back width



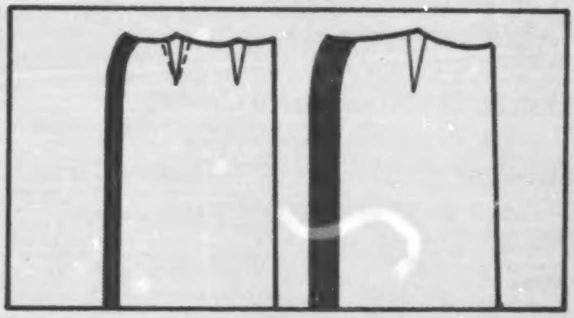
Increase upper sleeve area



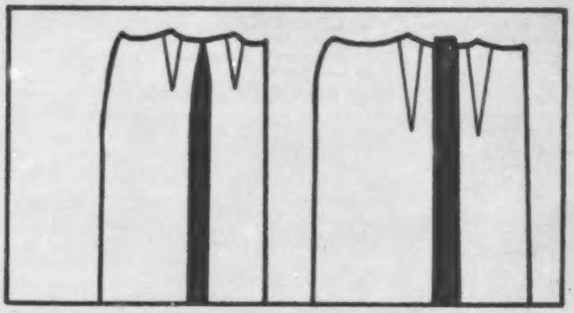
Advanced Pattern Alterations for Females

LOWER BODY ALTERATIONS

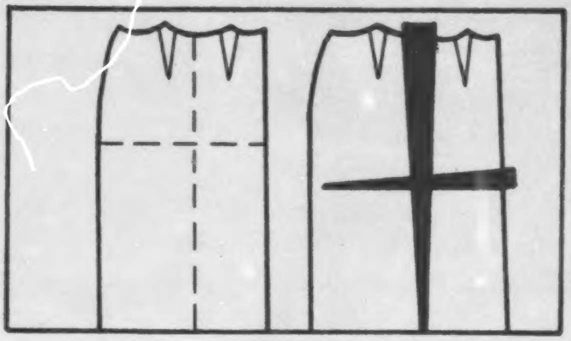
Increase hip area less than 1/2"



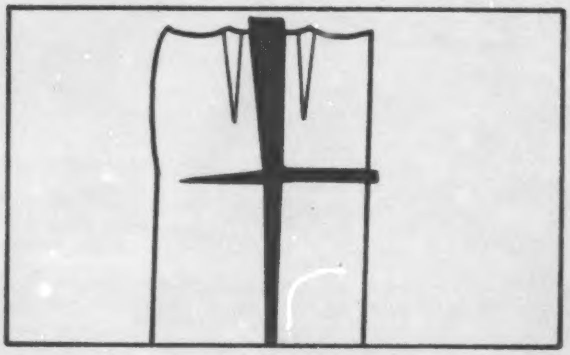
Increase hip area more than 1/2"



Increase abdomen area



Increase derrier area



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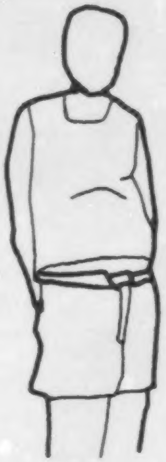
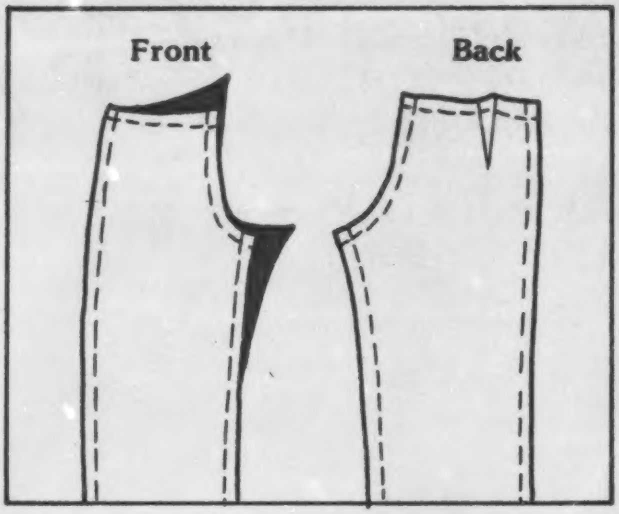
Advanced Pattern Alterations for Males

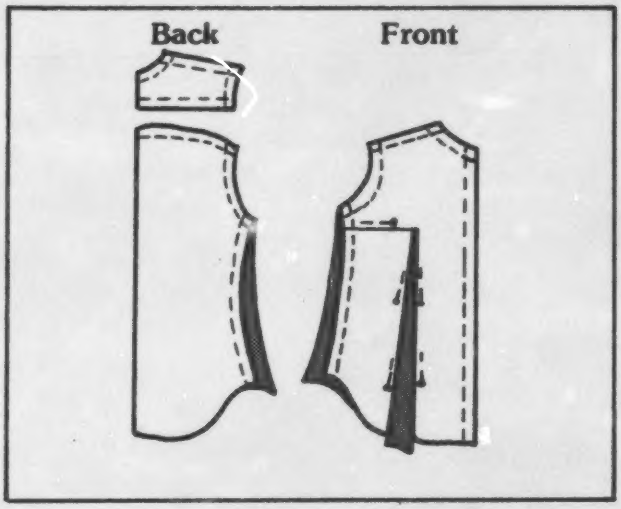
ALTERATIONS FOR LARGE ABDOMEN

PANTS



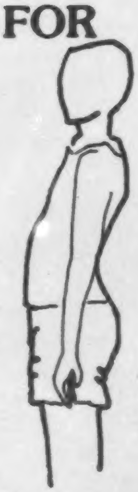


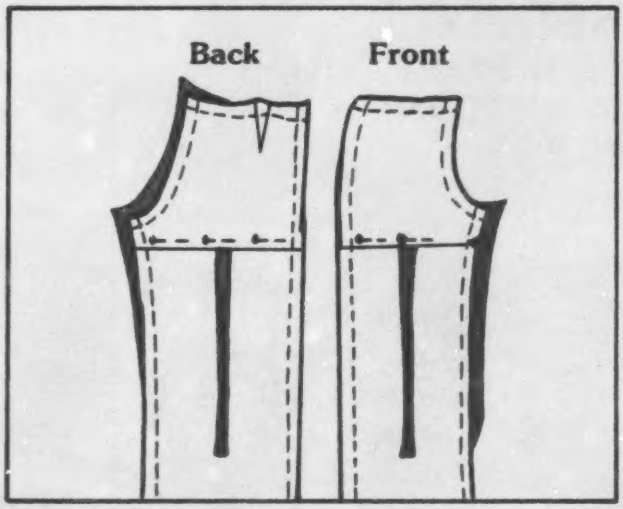
SHIRT



ALTERATIONS FOR SWAY BACK

PANTS



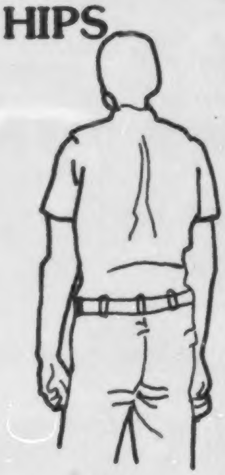


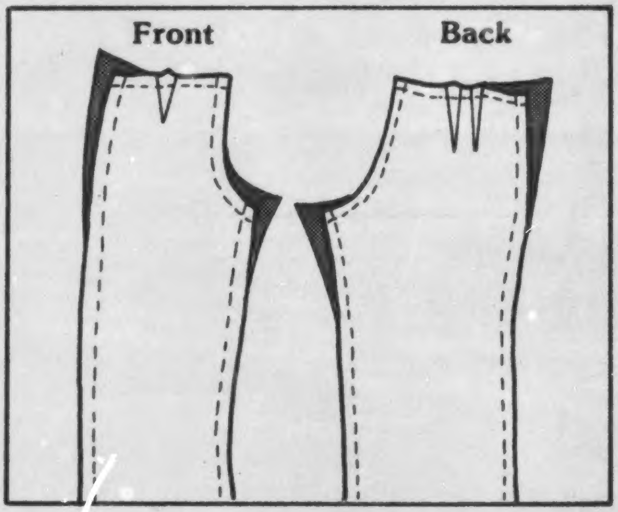
T-91

Advanced Pattern Alterations for Males

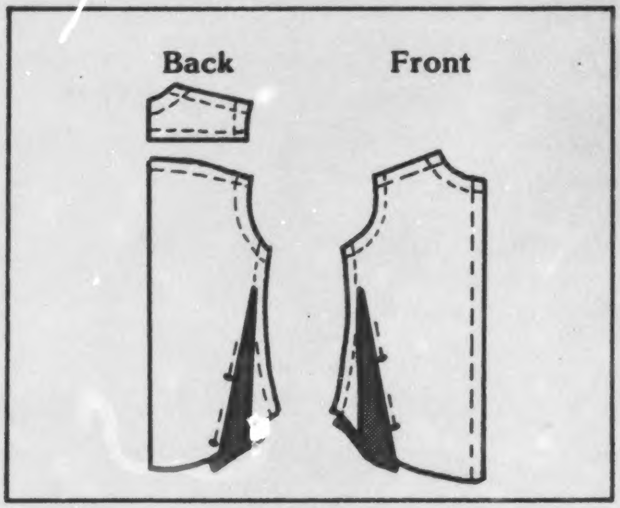
ALTERATIONS FOR LARGE HIPS

PANTS



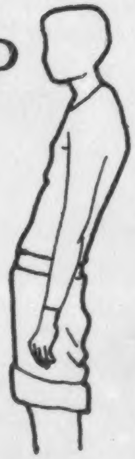


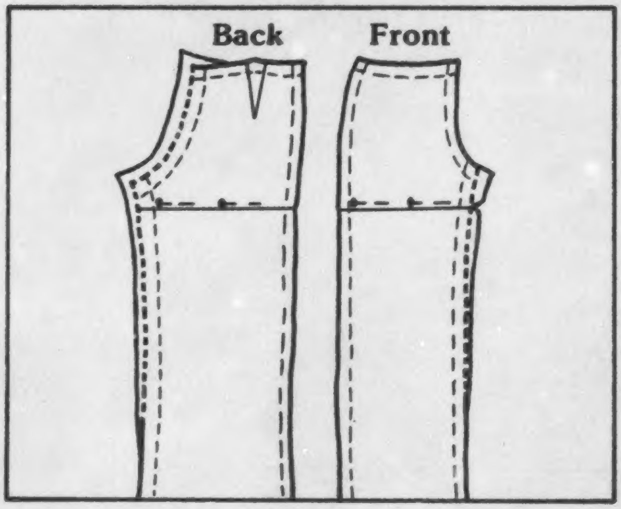
SHIRT



ALTERATIONS FOR FORWARD POSITIONED HIPS

PANTS

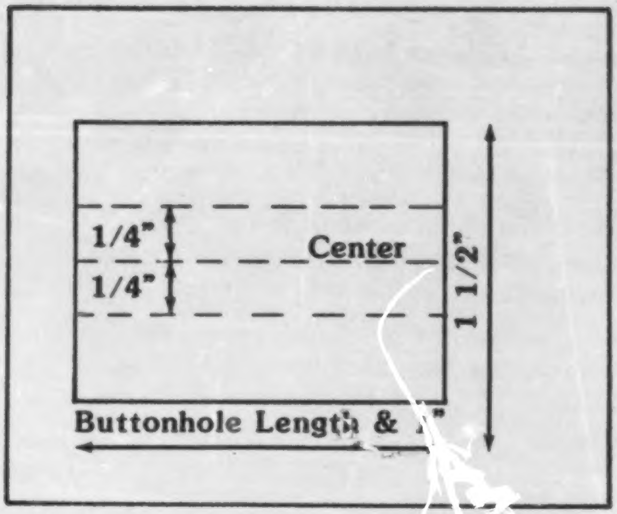




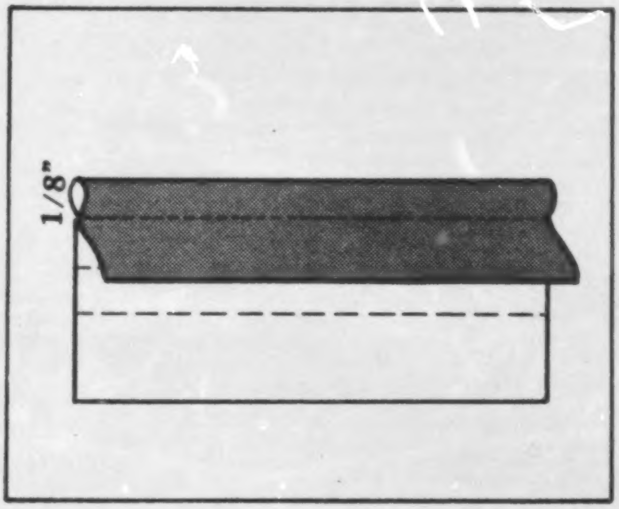
Bound Buttonhole

TUCKED - STRIP METHOD

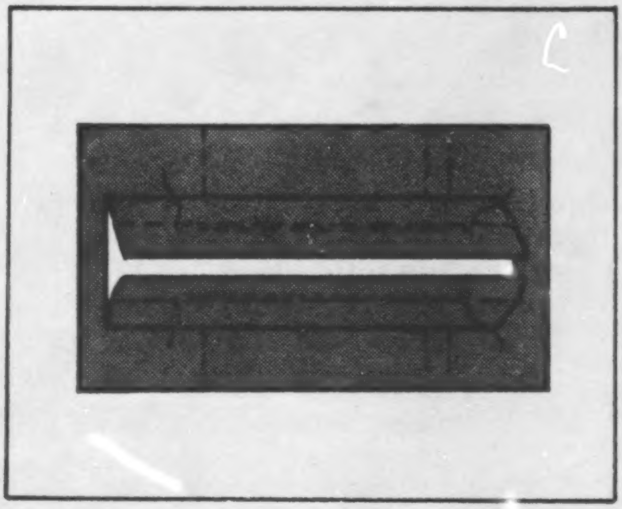
Cut fabric patch as shown.


1/4"
1/4"
Center
1 1/2"
Buttonhole Length & 1"

Fold patch and stitch.
Follow same procedure
on other fold.



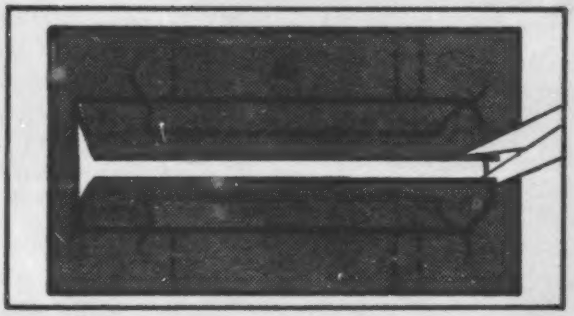
Center patch over buttonhole
marking and stitch with
right sides together.
Use 18-20 inch stitch.



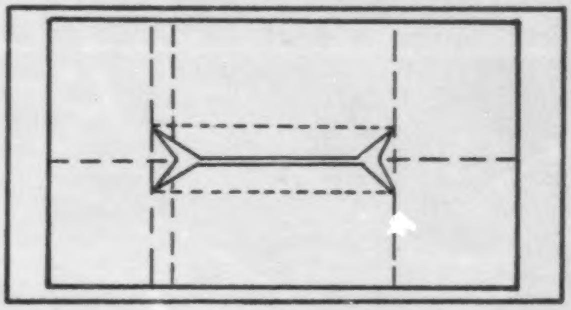
Bound Buttonhole

TUCKED - STRIP METHOD (CONT.)

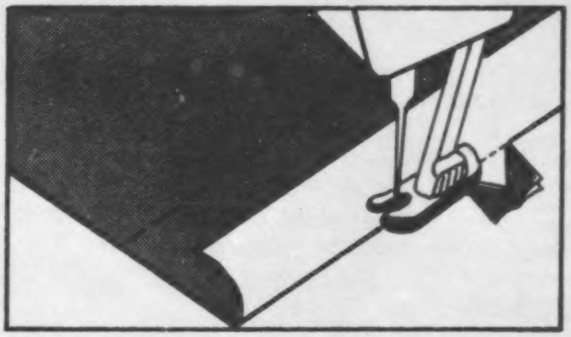
Pull threads through to wrong side and tie. Cut through center of patch only.



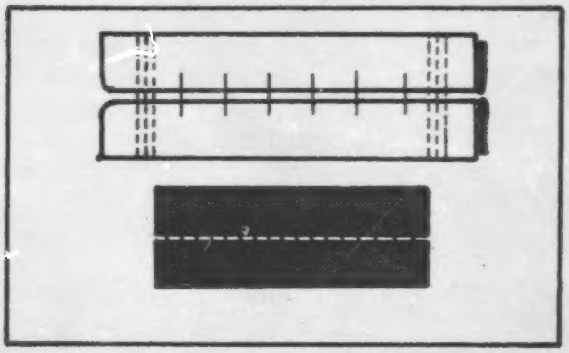
Turn to wrong side and cut as shown. Push buttonhole strips through opening to wrong side.



Stitch over triangles formed at each end of buttonhole to secure ends. Do not catch other fabric when stitching.



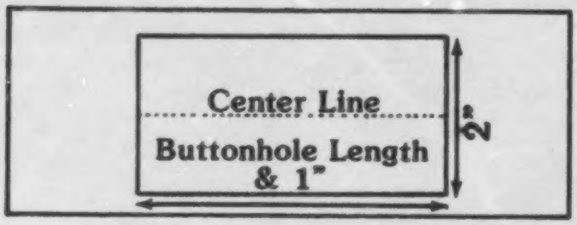
Remove markings, except center front line, and trim ends 1/4" from stitching line. Baste lips together.



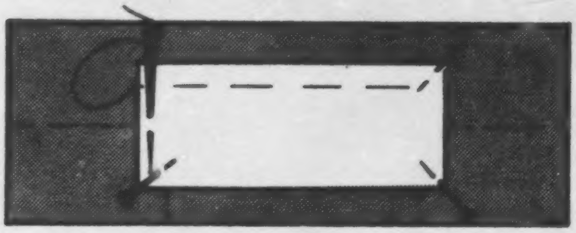
Bound Buttonhole

PIPED METHOD

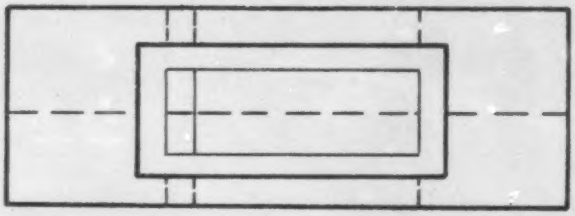
Cut organza patch as shown.



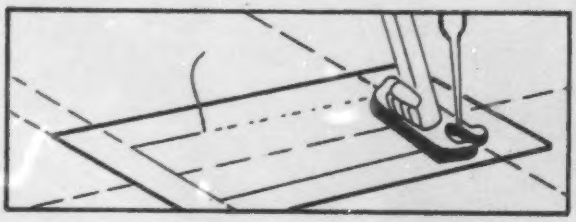
Center over buttonhole marking, and baste in place.



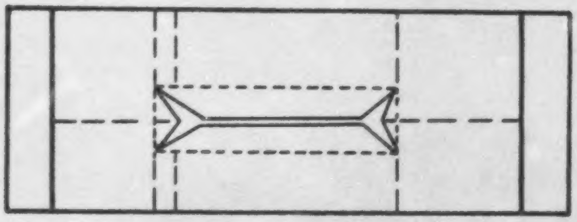
Center a piece of paper with markings on wrong side of fabric.



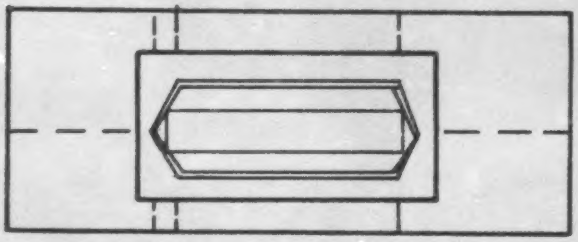
Stitch around markings on paper using a 20 stitch length.



Cut fabric as shown.



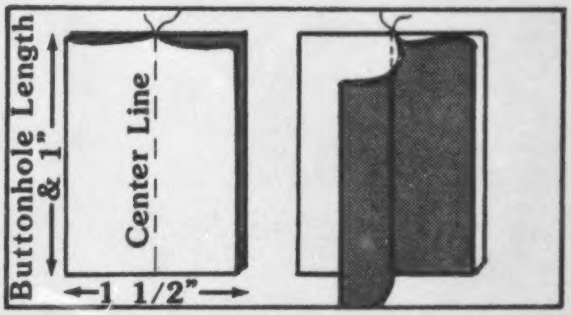
Pull patch through to wrong side and press. Patch should not show on right side.



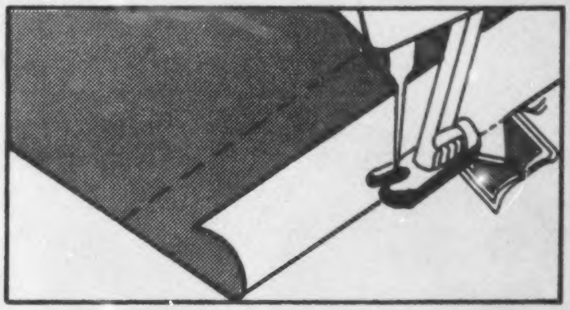
Bound Buttonhole

PIPED METHOD (CONT.)

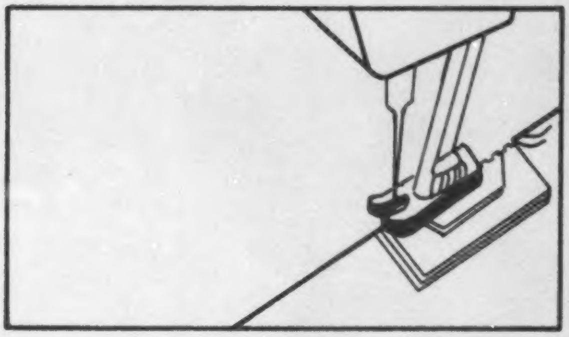
Cut lips from fabric as shown. Place right sides together and machine baste.



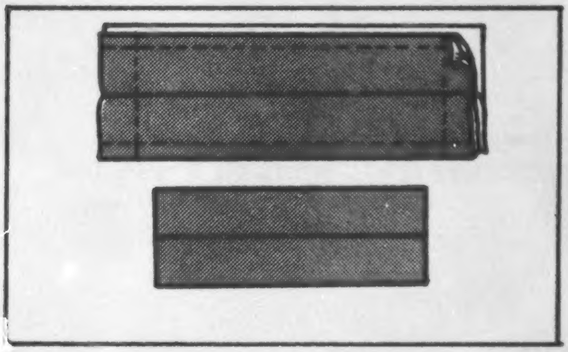
Position lips in center of opening. Stitch over triangle end and ends of the organza patch and lips. Stitch both ends to secure the ends of the buttonhole.



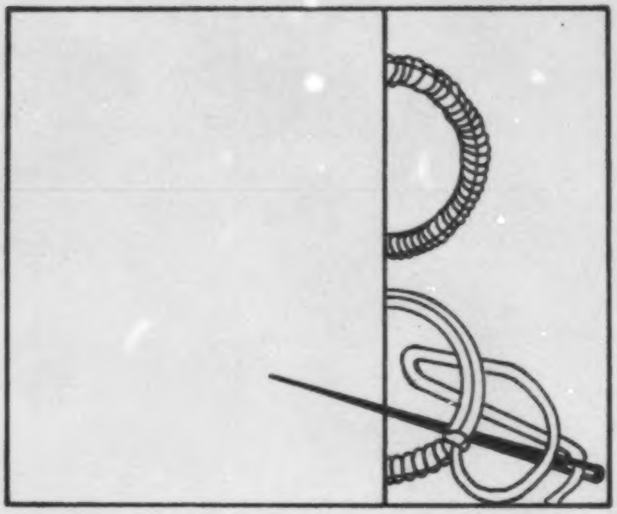
Stitch over each side of buttonhole as shown.



Trim edges to 1/4" from stitching. Remove all markings except center front line.

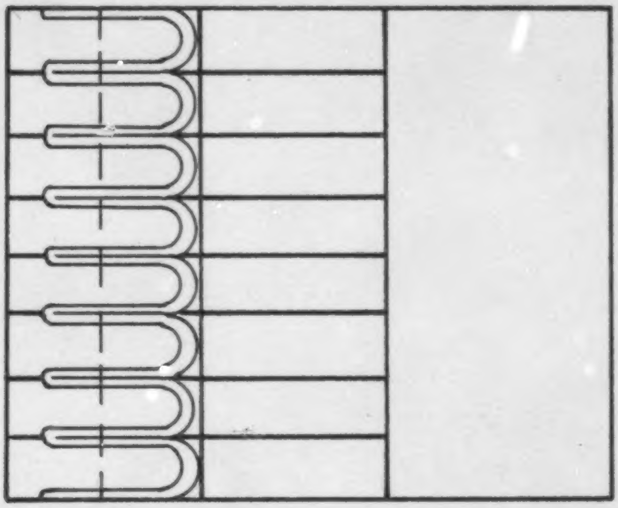


Loop Buttonholes



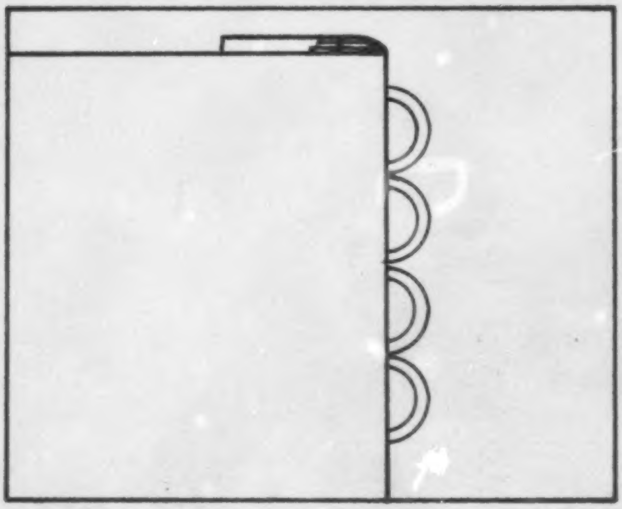
A. THREAD LOOPS

Place several stitches through garment edge, leaving loops extending enough for button to pass through. Then cover thread loops entirely with blanket stitches. Secure thread on wrong side.



B. FABRIC LOOPS

Make narrow strip of bias fabric to form a tube. Position loops on paper to desired size and tape. Stitch loops to paper. Position paper on fabric and stitch loops in place.



Tear away paper. Face edge to which loops are attached.

PERSONNEL RECORDS FACT SHEET

NAME	NO. DEPENDENTS	MARITAL STATUS	SOC. SEC. NUMBER	HOURLY WAGES	HOURS WORKED	
					WEEK 1	WEEK 2
(1) ABRAMS, STANLEY	2	M	259-60-3920	$3.50	40	39
(2) BERNIER, PAUL	1	S	267-58-6769	$3.75	43	40
(3) ETHIER, MARETTA	1	S	361-29-1335	$5.25	39	40
(4) GUTIERREZ, DONALD	4	M	267-81-3042	$5.50	40	40
(5) HARNEY, CHARLES	3	M	628-43-0419	$4.50	40	43
(6) KELLEY, PATRICIA	2	M	787-22-0990	$4.25	40	25

*40 HOURS CONSTITUTES A NORMAL WORK WEEK.
ADDITIONAL WORK TO BE COMPENSATED AT HOURLY WAGE RATE.

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T-96a

PAYROLL REGISTER

NO. _______ WEEK ENDING ______________________ 19____ PAYROLL REGISTER
DATE PAID ______________________ 19____

Emp. No.	EMPLOYEE	Marital Status	No. of Allow.	Total Hours		Rate per hour		Earnings			Deductions			Net pay
				Regular	Overtime	Regular	Overtime	Regular	Overtime	Total	FICA TAX	Income Tax	Total	
1														
2														
3														
4														

447

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T-96b

EMPLOYEE EARNINGS RECORD

EMPLOYEE NO. ____________ EARNINGS RECORD

NAME ______________________________ ADDRESS ______________________________ EARNING RATE ____________

SOCIAL SECURITY NO. ____________ OCCUPATION ________________ NO. OF ALLOWANCES ________ MARITAL STATUS ____

NO.	WEEK ENDING	TOTAL HOURS		EARNINGS			DEDUCTIONS			NET PAY	CUMULATIVE EARNINGS
		REG.	OVER.	REG.	OVER.	TOTAL	FICA	INC. TAX	TOTAL		
1											
2											

Form **W-4**
(Rev. January 1982)

Department of the Treasury—Internal Revenue Service

Employee's Withholding Allowance Certificate

OMB No. 1545–0010
Expires 4–30–83

1 Type or print your full name

2 Your social security number

Home address (number and street or rural route)

City or town, State, and ZIP code

3 Marital Status ☐ Single ☐ Married
☐ Married, but withhold at higher Single rate
Note: If married, but legally separated, or spouse is a nonresident alien, check the Single box.

4 Total number of allowances you are claiming (from line F of the worksheet on page 2) . . . .

5 Additional amount, if any, you want deducted from each pay . . . . $

6 I claim exemption from withholding because (see instructions and check boxes below that apply):

a ☐ Last year I did not owe any Federal income tax and had a right to a full refund of ALL income tax withheld, AND

b ☐ This year I do not expect to owe any Federal income tax and expect to have a right to a full refund of ALL income tax withheld. If both a and b apply, enter "EXEMPT" here . . . . ▶

c If you entered "EXEMPT" on line 6b, are you a full-time student? . . . . ☐ Yes ☐ No

Under the penalties of perjury, I certify that I am entitled to the number of withholding allowances claimed on this certificate, or if claiming exemption from withholding, that I am entitled to claim the exempt status.

Employee's signature ▶ Date ▶ , 19

7 Employer's name and address (including ZIP code) (FOR EMPLOYER'S USE ONLY)

8 Office code

9 Employer identification number

T-98

HOW WOULD YOU DESCRIBE YOURSELF ?

Circle all words below that depict characteristic traits about you.

adaptable
aggressive
animated
artistic
authoritative
bright
brilliant
businesslike
calm
carefree
casual
cheerful
childlike
comforting
competitive
confident
conscientious
creative
critical
curious
daring
demanding
devoted
direct
dominating
dramatic
earnest
emotional
energetic
enthusiastic
expensive
faithful
flirtatious
friendly
good-natured
gullible
hard-headed
honest
humorous
idealistic
imaginative
impartial
impulsive
intelligent
loving
mature
observant
optimistic
outdoorsperson
outgoing
paranoid
perfectionist
pessimistic
popular
practical
productive
proud
quiet
reserved
responsible
romantic
sensitive
sentimental
sincere
sociable
soft-spoken
sophisticated
stubborn
sympathetic
talkative
thrifty
tough-skinned
truthful
unafraid
unbelieving
uninhibited
unmotivated
vivid
well-liked
witty

CLOTHING AND TEXTILES
REFERENCE LIST

Books

Butterick Publishing. *The New Vogue Sewing Book.* New York: Butterick Publishing, 1980. 511 pp. ($19.95, l.p. Order from Maclean Hunter Learning Resources. Principles of design, elements of design, fashion terminology, fibers and fabrics, body measurements, patterns, alterations, inner construction, sewing accessories, sewing machine, hand stitches and hand sewing, construction techniques, fabrics requiring special handling, easy sewing, and very easy construction, tailoring, couture techniques and creative trims, and menswear sewing.)

Draper, Wanda, and Bailey, Annetta. *Steps in Clothing Skills*, Rev. ed. Peoria, IL: Charles A. Bennett, 1978. 528 pp. ($14.60, l.p. Personality–plus, fabrics for fashion, design and color, keeping your wardrobe up-to-date, sewing steps, and getting ready for a job. G:8; SBF.)

Erwin, Mabel D., and Kinchen, Lila A. *Clothing for Moderns*, 6th ed. New York: Macmillan, 1979. 516 pp. ($18.95, l.p. Significance of dress; color, line, shape, pattern, and texture; coordinating your wardrobe; consumer's point of view; fashion sewing; and clothing construction. G:9;SBF.)

Faiola, Theodora, and Pullen, Jo Ann. *The McGraw-Hill Guide to Clothing.* New York: Gregg Division, McGraw-Hill Book Co., 1982. 372 pp. ($15.76, l.p. In Texas, order from Manchester, MO. The messages clothes send; development of natural and synthetic fibers; outline of the history of garment styles; how fabric is colored and sewn into clothing; color, lines, and shape of clothes; caring for clothes; buying clothes; garment labels and the influence of advertising; and an inside view of how the garment industry works. G:9; SBF.)

Hollen, Norma, and Saddler, Jane. *Textiles*, 5th ed. New York: Macmillan, 1979. 260 pp. ($18.95, l.p. Textile fibers and their properties, man-made fibers, minor textile fibers, fiber blends, spun yarns, filament yarns, yarn classification, fabric construction methods, three basic weaves, other weaves, knitting, warp knitting, non-yarn fabric construction, color, general finishing techniques, stabilization, flammability and fire-retardant finishes, and fiber trademarks. G:11; SBF.)

Jackson, Carole. *Color Me Beautiful.* New York: Ballantine Books, 1980. 211 pp. ($14.95, l.p. The magic of color; find your colors; and putting it all together: your face, hair, and wardrobe. G:9; SBI; SBL.)

Jones, Sally. *Sewing Techniques for the Blind Girl*, Rev. ed. Louisville, KY: American Printing House for the Blind, 1978. 32 pp. ($1.50, l.p. Machine sewing for the beginner, patterns, layout, garment construction, installation of zipper in a front or back seam, gathering, pockets, buttons and buttonholes, snaps, hems, dress forms, and darts. G:9.)

Liddell, Louise A. *Clothes and Your Appearance*, Rev. ed. South Holland, IL: Goodheart-Willcox, 1981. 352 pp. ($13.20, l.p. Personality, personal grooming, self-concept, and first impressions related to clothing; selecting, buying and caring for clothes; textiles; sewing skills; and careers in clothing and textiles. G: 8; SBF.)

The Reader's Digest Association, Inc. *Reader's Digest Complete Guide to Sewing.* Pleasantville, NY: The Reader's Digest Association, Inc., 1979. 528 pp. ($18.95, l.p. Sewing tools, supplies, and sewing machine; patterns, fabrics, and cutting; fitting methods; construction basics; necklines and collars; waistlines, waistbands, and belts; sleeves and sleeve finishes; making and applying pockets; hems and other edge finishes; closures; tailoring techniques; sewing for men and children; sewing for the home; and sewing projects.)

Redick, Sharon Smith. *The Physically Handicapped Student in the Regular Home Economics Classroom: A Guide for Teaching Grooming and Clothing.* Danville, IL: The Interstate Printers and Publishers, 1976. 174 pp. ($4.80, s.p. Teaching the mainstreamed physically handicapped student; needs of physically handicapped students as identified by home economics teachers; modification of home economics curricula and facilities; grooming and clothing curriculum; resources, where to find help; and teaching materials.)

Regensteiner, Else. *The Art of Weaving,* 2nd ed. New York: Van Nostrand Reinhold Company, 1981. 204 pp. ($18.95 l.p. Weaving equipment; weaving techniques; yarns; various weaves; design; tapestry, rugs, and wall hangings.)

Sergerstrom, Jane. *Look Like Yourself and Love It! The 4-T Guide to Personal Style.* Houston, TX: Triad Press, 1980. 166 pp. ($14.95, l.p. Beauty; personal grooming for men; temperament; clothing and dress, men's clothing. G:10; SBF.)

Vanderhoff, Margil. *Clothes, Clues, and Careers.* Lexington, MA: Ginn, 1981, 378 pp. ($10.95, l.p. Why people wear clothes, where clothes come from, history of clothes, meaning of clothing, factors which affect appearance, elements and principles of design, buying clothes, care of clothing, construction techniques, alterations and repairs of clothing, and work and careers. G: 9; SBF.)

S	State adopted textbook	SBF	Sex bias free
l.p.	list price	SBI	Sex bias illustration
s.p.	school price	SBL	Sex bias language
G	Grade level readability	SS	Sex stereotyping

Periodicals

CO-ED. Englewood Cliffs, NJ: Scholastic Magazines, Inc. ($3.00 per school year for 10 issues; $1.00, single copy. Published monthly–September through June. Special features on fashion; housing; money management; food preparation; child development; and the intellectual, social, and emotional aspects of teenagers.)

Gentlemen's Quarterly (GQ). New York, NY: The Conde Nast Publications, Inc. ($18.00, 1-year subscription; $2.00, single copy. Published monthly. Order from Gentlemen's Quarterly. Fashion, grooming and health, physical exercise, nutrition and diet, travel, money, and special features.)

Seventeen. New York, NY: Triangle Communications, Inc. ($11.95, 1 year subscription; $1.25, single copy. Published monthly. Fashion, beauty, food, decorating ideas, and special features.)

Handwoven. 306 North Washington, Loveland, Colorado: Interweave Press. ($15.00, 1-year subscription, published 5 times per year. Designs, illustrations, and instructions for simple loom projects.)

Pamphlet Sources

American Thread, Consumer Sewing Editor, High Ridge Park, Stamford, CT 06905

Celanese Fibers Marketing Company, Customer Information Services Department, 1211 Avenue of the Americas, New York, NY 10036

Consumer Information Center, Pueblo, CO 81009

Federal Trade Commission, Washington, D.C. 20580

The Home Economics Education Association, Sales Office, 2010 Massachusetts Ave., N.W., Washington, D.C. 20036

Lamode Buttons, 140 Kero Road, Carlstadt, NJ 07072

Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

Talon/Velcro Consumer Education, 41 East 51st Street, New York, NY 10022

Teaching Aid Sources

Aims Instructional Media Services, Inc., 626 Justin Avenue, Glendale, CA 91201

Robert J. Brady Co., Bowie, MD 20715

Burlington/Klopman, Burlington House, 1345 Avenue of the Americas, New York, NY 10019

Coats & Clark, Inc., Consumer and Educational Affairs Department, P.O. Box 1966, Stamford, CT 06904

Handweavers Guild of America, Inc., 65 La Salle Road, West Hartford, CT 06107

Home Economics School Service, 10,000 Culver Boulevard, Dept. 802, P.O. Box 802, Culver City, CA 90230

The McCall Pattern Company, Education Department, P.O. Box 9119, Manhattan, KS 66502

Maclean Hunter Learning Resources, P.O. Box 4381, Grand Central Station, New York, NY 10017

Modern Talking Picture Service, Inc., 5000 Park Street North, St. Petersburg, FL 33709

Simplicity Pattern Company, Inc., Educational Division, 901 Wayne Street, Niles, MI 49121

The Singer Company, P.O. Box 1558, Murfreesboro, TN 37130

PUBLISHERS LIST

American Printing House for the Blind
1839 Frankfort Avenue
Box 6085
Louisville, KY 40206

Ballantine Books, Inc.
400 Hahn Road
Westminister,.MD 21157

Charles A. Bennett Co., Inc.
809 Detweiller Drive
Peoria, IL 61615

CO-ED
902 Sylvan Avenue
Englewood Cliffs, NJ 07632

Gentlemen's Quarterly
P.O. Box 2962
Boulder, CO 80322

Ginn and Co.
A Xerox Publishing Co.
191 Spring Street
Lexington, MA 02173
Orders to: P.O. Box 2649
1250 Fairwood Avenue
Columbus, OH 43216

The Goodheart-Willcox Co., Inc.
123 West Taft Drive
South Holland, IL 60473

The Interstate Printers
and Publishers, Inc.
Jackson at Van Buren
Danville, IL 61832

Maclean Hunter Learning Resources*
P.O. Box 4381 Grand Central Station
New York, NY 10017

Gregg Division
McGraw-Hill Book Co.
1221 Avenue of the Americas
New York, NY 10020
In Texas, orders to:
Gregg/McGraw-Hill
Manchester Road
Manchester, MO 63011

Macmillan Publishing Co., Inc.
866 Third Avenue
New York, NY 10022
Orders to: Front & Brown Street
Riverside, NJ 08370

The Reader's Digest Association, Inc.
Dist. by W.W. Norton & Co.
500 Fifth Avenue
New York, NY 10036

Triad Publishing Co., Inc.
P.O. Box 13096
University Station
Gainesville, FL 32604

Triangle Communications, Inc.
850 Third Avenue
New York, NY 10022

Van Nostrand Reinhold Co.
Division of Litton Educational
Publishing, Inc.
135 West 50th Street
New York, NY 10026

*formerly Butterick